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## ABSTRACT

Much informal evidence argues that the arts can contribute significantly to social well-being, enhance community and individual development, and in so doing help reduce crime and violence. The broad goal of this study was to provide evidence to corroborate the informal findings. The paper reports the results of Phase 1 of the project which examined all studies that claim a relationship between arts interventions and positive social outcomes for at-risk youth. Work in Phases 1 and 2 provided a foundation for the important tasks of Phase 3, a rigorous empirical examination of the social benefits of a carefully designed fine arts intervention program. The research plan comprised several steps: a review of current literature on arts interventions, compiled in a database; an examination of the theoretical literature for research that offered insights into why arts interventions succeed; and the development of a conceptual framework applied to the studies in the project database. The framework permitted searching for specific features in arts interventions which were expected to be strongly associated with positive outcomes. The paper explains that the framework was distilled into a coding scheme that could be applied to the studies in the database; coding was applied to over 200 arts/humanities programs for at-risk youth recently described in a comprehensive report. It finds that very few studies reported collecting evaluation data and recommends that arts programs take three approaches to improve evaluation: key demonstrations, evaluation add-ons, and sharing mechanisms. (Contains a figure, 11 tables, and 138 references. Appended is a bibliographic database of arts related literature.) (BT)

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**RAND**

*The Arts and Prosocial Impact Study:  
A Review of Current Programs and Literature*

*David McArthur and Sally Ann Law*

DRU-1457-LADCA

August 1996

*Prepared for the City of Los Angeles Cultural Affairs Department*

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## EXECUTIVE SUMMARY

Much informal evidence argues that the arts can contribute significantly to social well-being, enhance community and individual development, and in so doing help reduce the escalating crime and violence that plague our cities. But, in spite of broadly shared beliefs that the arts are more than a luxury, there is precious little scientific evidence to prove this conjecture. The broad goal of our "Arts and Prosocial Impact Study" is to provide such evidence. Work in Phase 1 and Phase 2 will provide a foundation for the most important tasks of the entire study, in Phase 3 – a rigorous empirical examination of the social benefits of a carefully designed fine arts intervention program.

This paper reports the results of Phase 1 of our project, which examined all studies that claim a relationship between arts interventions and positive social outcomes for at-risk youth. Our review was driven by three related questions. First, do any studies strongly confirm the very broad hypothesis that arts interventions (of any sort) can in fact lead to desirable cognitive, behavioral, or social outcomes? Second, assuming this broad proposition is accepted, do any studies strongly confirm a much narrower hypothesis which is the main concern of our work: that *fine arts* interventions targeting *at-risk* youth, ranging in age from 6 to 13, in *community* (rather than school) settings can lead to improvements in *prosocial behaviors*? And third, assuming we find studies that demonstrate the efficacy of arts interventions, which of their features seem most important in predicting or explaining their success? Most simply: why do effective programs succeed?

Our research plan to answer these questions comprised several steps. We began by reviewing the current literature on arts interventions and compiling a relatively complete database of arts intervention programs, hoping to find ones that reported the outcomes of effectively designed and implemented arts programs. In parallel, we examined the theoretical literature for research that offered insights into why arts interventions (as well as other social programs) succeed. From this we developed a *conceptual framework* that we applied to the studies in our project database. The framework permitted us to look for specific features in the arts interventions that we expected would be strongly associated with positive intervention outcomes.

The conceptual framework we developed suggested five broad classes of variables contribute to outcomes of arts interventions: individual characteristics (e.g., demographic traits such as age and ethnicity, as well as personal ones like self-esteem and

intelligence), family characteristics (e.g., parental attitudes and family socio-economic status), peer/community characteristics (e.g., neighborhood safety and local school quality), program characteristics (e.g., resources and objectives), and implementation characteristics (e.g., integration and facilitating features). After developing the framework, we distilled from it a coding scheme that operationalized parts of the model and that could be applied to the studies in our databases.

We applied the coding scheme to existing studies from two main sources. First, we looked at over 200 arts and humanities programs for at-risk youth recently described in a comprehensive report issued by the National Association of Local Arts Agencies (NALAA) for the President's Committee on the Arts and the Humanities. Using our coding scheme we assessed the extent to which the various features we hypothesized to be important components of effective programs were present in the programs in this dataset. We also applied the coding scheme to assess a number of initiatives that we found in online searches of abstract databases and on the World Wide Web (WWW).

The clearest result from the analysis of the NALAA programs – perhaps the main finding of our review as a whole – was that very few studies reported any evidence of collecting evaluation data. Because of this we were unable to confirm our conjecture that arts interventions with at-risk youth lead to positive prosocial outcomes, nor to test the more specific hypothesis that programs with certain features (derived from our conceptual framework) predict successful intervention outcomes. The NALAA data did, however, confirm a weaker hypothesis: that interventions we independently rated as “very strong” possessed more framework features than ones rated less strong.

The online and WWW dataset included more studies that had conducted high-quality evaluations of their interventions, but even here evaluations were sparse. On the one hand, the data were sufficient to support the broad hypothesis that arts programs can lead to desirable behavioral, cognitive, and social outcomes. On the other hand, the WWW dataset was not rich enough to confirm our two narrower hypotheses. We found too few evaluations to demonstrate convincingly that fine-arts interventions foster improved pro-social behaviors in pre-teen, at-risk youth. Nor was the WWW evaluation data extensive and diverse enough to strongly confirm predictions, derived from our conceptual framework, that certain intervention features are key to successful programs. At best, we were able to suggest that successful programs probably would be ones (i) that allowed participants extensive time to practice authentic arts-related activities (rather than just “appreciation” courses that simply expose participants to the arts), and (ii) that

“networked” or integrated the intervention into other programs and activities that were part of the fabric of participants’ lives.

The paper concludes by reviewing some of the reasons we found so few evaluations of arts programs and by recommending ways to improve evaluations without substantially increasing program costs. We believe that arts programs could take at least three approaches to improve evaluation: key demonstrations (a few very visible arts programs including extensive evaluations); evaluation add-ons (cost-effective ideas for adding evaluation components onto existing arts programs, or into newly designed ones); and sharing mechanisms (ways in which small arts projects can pool resources to do more than each could individually). We focus, in particular, on ways emerging electronic tools, rooted primarily in the Internet and WWW, can help arts program developers communicate effectively and rapidly share lessons learned. We believe these recommendations could help increase the quantity and quality of arts evaluations – and ultimately should improve the quality of the arts interventions themselves.

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We would also like to acknowledge the contributions of several RAND colleagues. First, thanks to Roger Benjamin, Director of RAND's Institute on Education and Training for providing initial support during proposal development and for his ongoing commitment to the project. Thanks also to Susan Hillebrand, RAND consultant, who provided high quality research assistance throughout the project and report preparation. Finally, we are grateful to Rose Marie Vigil and Joyce Gray for managing the secretarial and administrative duties associated with the project.

## I. INTRODUCTION

### Problem Statement

Much informal evidence argues that the arts can contribute significantly to social well-being, enhance community and individual development, and in so doing help reduce the escalating crime and violence that plague our cities. Effective fine arts programs, in particular, appear to foster many important outcomes. As Jane Alexander has said, if you put a paintbrush or an oboe in the hands of a 7 year old, that same child, at the age of 13, will not pick up an Uzi. But, in spite of broadly shared beliefs that the arts are more than a luxury, there is precious little scientific evidence to prove this conjecture. Nor has anyone attempted to assess carefully the cost-effectiveness of federal policies to fund arts programs which try to address important social problems.

Unfortunately, such studies are urgently needed. Congress several times recently has drafted legislation that could completely phase out the budget of the National Endowment for the Art's (NEA) – over \$150 million annually – within three years. Lobbying by groups such as the American Arts Alliance may help stem the growing dissatisfaction with federal funding for the arts – for now. But in the long run, perhaps the only way to maintain consistent support will be to demonstrate decisively that fine arts programs can contribute in quantifiable and positive ways to solving important social problems such as crime and violence.

The broad goal of our “Arts and Prosocial Impact Study” is to provide such evidence. Work in Phase 1 and Phase 2 will provide a foundation for the most important tasks of the entire study, in Phase 3 – a rigorous empirical examination of the social benefits of carefully designed fine arts intervention programs for at-risk use.

*Phase 1: Conducting a comprehensive literature review.* In this first task we will carefully analyze all available studies that claim a relationship between an arts intervention and positive social outcomes for at-risk youth. For comparative purposes, we also will include non-arts programs and their impact on youth, as well as non-empirical literature that offers theoretical explanations for why different interventions (arts-based or not) should be effective.

*Phase 2: Examining current “best practices”.* Based on our literature review, we will classify features that seem related to effective intervention programs; we will similarly categorize different kinds of positive outcomes associated with the programs. We will then select a small number of programs that seem to exemplify the features of



high-quality programs, and will conduct in-depth site visits, to assess how the program features, context, and implementation choices influence outcomes.

With these preliminary tasks accomplished, we will be in position to conduct the final phase of the Arts and Prosocial Impact Study:

*Phase 3: Designing and conducting a comprehensive longitudinal arts intervention study.* The study will draw on our Phase 1 and 2 work to help design an exemplary fine arts intervention, and to create instruments with which to measure different outcomes. Once designed, we will field the study in each of the three urban centers that are participating in the study: Los Angeles, Chicago, and New York.

#### **Objectives of this Study**

This paper reports the results of our work in Phase 1 of the Arts and Prosocial Impact Study. This part of our project will examine all studies that claim a relationship between arts interventions and positive social outcomes for at-risk youth. Our review of current programs is driven by three related questions:

- First, do any studies strongly confirm the very broad hypothesis that arts interventions (of any sort) can in fact lead to desirable cognitive, behavioral, or social outcomes?
- Second, assuming this broad proposition is accepted, do any studies strongly confirm a much narrower hypothesis which is the main concern of our work: that *fine arts* interventions targeting *at-risk* youth, ranging in *age from 6 to 13*, in *community* (rather than school) settings can lead to improvements in *prosocial behaviors*?
- And third, assuming we find studies that demonstrate the efficacy of arts interventions, which of their features seem most important in predicting or explaining their success? Most simply: why do effective programs succeed?

Our research plan to answer these questions comprised several steps. We began by reviewing the current literature on arts interventions and compiling a complete database of arts intervention programs, hoping to find ones that report the outcomes of effectively designed and implemented arts intervention programs. In parallel, we examined the theoretical literature for research that offered insights into why arts interventions (as well as other social programs) succeed. From this we developed a *conceptual framework* that we applied to the studies in our project database. The framework, in effect, permitted us to look for specific features in the arts interventions, with the expectation that certain patterns of features would be strongly associated with positive intervention outcomes. This would not only allow us to explain why some interventions succeed (and why others

do not), but, ideally, would also have a constructive value as well as an explanatory one. That is, by uncovering some key features of effective programs, we hoped to be in a position to recommend ways future arts program developers could improve their intervention designs.

The next section outlines the approach to our review and analysis in some detail. Following this we present our findings, including both the conceptual framework that arose from review of theoretical studies and the evidence about arts interventions which came from examination of empirical reports. The final sections draw conclusions from our findings and make recommendations. Since we found very few studies that reported solid evaluations of arts programs, our recommendations center on how to increase both the quantity and quality of arts evaluations – and ultimately on ways to improve the quality of the arts interventions themselves.

## II. APPROACH

Since there exists no body of empirical research on community-based fine arts intervention programs, there was no single literature base we could consult to meet the objectives just described. We employed, therefore, a multi-stage, multi-strategy approach to information gathering similar to that suggested by Cooper and Hedges (1994) in their *Handbook of Research Synthesis*. They describe five main stages of the research synthesis process which we also followed:

- formulating the problem--identifying and focusing the research objectives
- searching the sources--including the scholarly literature, via computer searches of abstract databases; the "underrepresented" or "fugitive" literature (e.g., technical reports, conference papers); and experts in the field
- coding the information--extracting relevant information from retrieved sources
- analyzing and interpreting information--meeting the research objectives
- presenting the information--reporting results, conclusions and recommendations

### Information Gathering Sources

While we cannot claim to have conducted an exhaustive search of all relevant sources by following this multi-strategy approach, we believe we accumulated a relatively comprehensive database of information. Below we describe in more detail the sources we consulted to gather the information on which we base this report.

- **The research literature**, retrieved from a number of on-line library databases. We used combinations ("and"/"or" Boolean strings) of the following terms to search each

of the databases: (Fine) Arts; Intervention; (At-Risk) Youth or Adolescent or (High School) Student or Child; Art Therapy; Delinquent/Delinquency. The list below indicates the databases included in the search. The general content or discipline covered by each is shown in parentheses:

- *Arts and Humanities Search* (international multi-disciplinary database covering general arts, humanities, music and philosophy literatures)
- *PsychInfo* (psychology research literature)
- *IAC Business Applied Research Theory and Scholarship* (general articles and trade - press reports covering business, management, social science fields)
- *Criminal Justice Periodical Index* (technical reports from the criminal [juvenile] justice field)
- *NCJRS* (periodicals and journals covering criminal [juvenile] justice research literature)
- *Sociological Abstracts* (sociology literature)
- *Social SciSearch* (comprehensive social science literature)
- *ERIC* (education research literature)
- *Lexis/Nexis* (legal reports and national press articles)

From our original searches of the above databases, we obtained 506 citations. We screened each of these first for apparent relevance to the study. We discarded 368 and ordered abstracts of the remaining 138 (27 percent) for in-depth review. We then ordered full-text versions of the 24 most relevant articles to our study. At the end of the iterative review process, we retained a total of 84 citations (17 percent) from the on-line literature searches in our final bibliographic database.

- **Internet/WorldWideWeb (WWW).** We also searched the Internet and WWW for information on arts-based programs. We found a great deal of information at several sites. In particular, an Arizona State University site (WWW address <http://aspin.asu.edu/~rescomp>) pointed us to a number of promising sources. The majority of the references concerned education-based, rather than community-based arts programs; however, many of the programs had been evaluated. From these sources we gained information on the kinds of outcome data that have been collected in this related field.
- **Expert contacts.** As suggested by Cooper and Hedges (1994), we contacted a range of experts in the field via a number of methods (e.g., informal conversations at

conferences, formal requests for written documentation from scholars and practitioners, requests to government and various non-profit agencies). From these varied sources we received descriptions of arts-based intervention programs currently in existence. It was difficult to find references to existing programs in the formal literature since very few have been studied, let alone evaluated.

We received extensive information on existing programs around the nation from one particular agency, the National Association of Local Arts Agencies (NALAA). In addition to receiving a copy of NALAA's recently released report commissioned by the President's Committee on the Arts and the Humanities (Weitz, 1996), NALAA also made available to us the "raw" descriptive data they had collected on the over 200 programs they screened for inclusion in their study. Each of the programs targeted at-risk youth and offered arts- and humanities-based programs outside the school curriculum. This database allowed us to review existing programs in light of a conceptual framework we developed of the features that characterize a successful community intervention program (see Findings section below).

- **Program administrators and other practitioners.** We submitted the following advertisement to the March/April edition of the national youth advocacy paper *Youth Today*.

*We are conducting an evaluation of the relationship between arts-based intervention programs and pro-social outcomes (violence prevention, reduced truancy, increased self-esteem). We are particularly interested in gathering information on programs aimed to reduce or prevent youth violence. If you are involved in such a program, we'd love to hear from you. Please call Sue Hillebrand (RA) at RAND, 310-393-0411, x6101, or fax us with your contact information and we'll call you. We thank you for helping us with our work and look forward to hearing from you.*

We were contacted by sixteen individuals representing a diverse range of programs around the country. After follow-up telephone and fax contacts, we solicited and received written information from seven programs which we subsequently reviewed and included in our final bibliographic database.

#### **Bibliographic Project Database**

We organized the information gathered from all sources into a bibliographic database (see Appendix B). The bibliography comprises several sub-sections. We divided the arts-related citations into two sections: community-based arts programs (including arts therapy), and art programs that are part of a school curriculum. We put all other programs (e.g., sports, wilderness therapy) into a third category. A fourth "meta

analysis" grouping includes only three citations of aggregate reviews which were useful in developing a conceptual framework of how interventions succeed (see Findings, below). In addition, we have two non-exclusive categories (most of the citations in these two categories are also found in one of the first three groups). One is a collection of articles on theory and methodology that also was useful in developing our framework; the other contains the few programs from all other groups that have been evaluated in some way. Finally, we created a "review" category, which includes all other references we consider useful background reading. All citations concern at-risk youth. In Appendix B, citations are organized alphabetically within each of these categories.

### III. FINDINGS

#### Overview

Our search of the literature and the numerous other sources described above led us to two main types of findings. First we developed a *conceptual framework*, to help us understand what factors, according to literature and theory, should influence the effectiveness of community-based arts intervention programs. Refining this framework, we developed a set of categories that we believe represent necessary, though certainly not sufficient, components of successful programs. We then developed a coding scheme to reflect these components.

The second set of findings resulted from applying the coding scheme to existing programs for which at least an adequate amount of descriptive (and sometimes, though very rarely, evaluation) data were available.<sup>1</sup> We were then able to draw some preliminary conclusions about the range and effectiveness of existing programs and make some recommendations for practitioners and researchers in the field.

#### Conceptual Framework

The primary purpose of our review of meta-analyses and articles on theory and methodology was to find any existing theoretical framework that would help us understand what influences the success of community-based arts intervention programs. However, the paucity of systematic research in this field meant we were not able to draw from a single body of literature for a relevant or comprehensive framework. Instead we synthesized work from several disciplines (e.g., psychology, organizational theory, juvenile justice) and from practical experiences in various fields (e.g., wilderness therapy,

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<sup>1</sup> The National Association of Local Arts Agencies (NALAA) supplied us with one set of existing programs to review. We uncovered the other set of programs by online searches of abstract databases and the Internet as described in the Approach section above.



arts education, adventure family therapy) to develop a model of how these programs work and what influences their operation.

We will discuss the framework in several steps. First we will outline the categories of variables that appear related to intervention outcomes, including measures of outcomes themselves. Next we will present a framework that describes relationships among these variables. And, finally we will discuss the coding scheme based on the conceptual framework.

### *Categories of Intervention Variables*

Our synthesis led us to hypothesize that there are five distinct, yet interrelated, categories of variables that can influence the effects of community-based arts intervention programs. We also identified outcome variables most often used to assess the effectiveness of these programs. Each category is described below, along with examples.

*Individual level characteristics.* The issue given perhaps the greatest attention across the literatures we reviewed concerns identifying individual characteristics and profiles of "at-risk" youth. However, there is little agreement within or across literatures about the definition of at-risk and who, therefore, falls into this category (Donmoyer & Kos, 1993; McWhirter & McWhirter, 1995). Some maintain that merely being an adolescent means a person is at "high-risk" (Glenn & Nelson, 1988); some define at-risk students in terms of their personal and familial characteristics (Richardson, Casanova, Placier & Guilfoyle, 1989); others define at-risk individuals as those whose behavior could lead to "mental and/or physical harm" to self or others (Robertson, 1995); whereas still others wonder if the system rather than the youth ought to bear the label at-risk (Bocarro, 1995). The Seattle, Washington based organization Developmental Research and Programs, Inc. considers the extent to which a young person is at-risk or is likely to engage in risky behavior (1993) in terms of individual level "risk and resiliency factors." However, they also believe family and community factors play a significant role.

Synthesizing across all sources we consulted, we believe that the following variables, while not exhaustive, show the most important individual level influences on youth behavior. These characteristics may in turn influence the effects risk-prevention programs have on young people in very different ways.

- Demographic characteristics (e.g., age, race, ethnicity, gender, socio-economic status)
- Intra-psycho characteristics (e.g., locus of control, self-esteem, self-confidence, resiliency)



- Intelligence
- Age at onset of problem behavior (if already engaged in deviant behavior)
- Seriousness of prior deviant behavior

*Family Characteristics.* The effect of the family environment on youth behavior and response to intervention programs is given less attention in the literature than individual traits. But it is also deemed important by a considerable number of researchers and practitioners (e.g., Developmental Research and Programs, Inc., 1993; Epstein & Dauber, 1995; Hudspeth, 1995; Richardson, Casanova, Placier & Guilfoyle, 1989; U.S. General Accounting Office, 1992). Some research and much anecdotal evidence from practitioners suggests that family support for youth involvement in an intervention program can positively affect the outcome of the experience (Costantino, Malagady & Rogler, 1986; Dabrowski et. al, 1993; Malchiodi, 1990). However, the literature also suggests (e.g., Developmental Research and Programs, Inc.) there are several characteristics of the family environment that are related negatively first to whether a child is more or less at-risk and secondly to the chances of a child benefiting from any community-based intervention. The following characteristics of the family environment are those most often referred to in the literature as negative influences:

- Demographic characteristics (e.g., age, race, ethnicity, socio-economic status)
- Unemployment
- Family history of high risk behavior (e.g., substance abuse, delinquency, teen pregnancy, school drop-out)
- Family management problems (unclear expectations for behavior, ineffective supervision, harsh or inconsistent punishment)
- Parental attitudes and involvement towards deviant behavior

*Peer/Community Characteristics.* Again given less attention in the scholarly literature, but often considered important by practitioners, is the role the broader community plays in influencing youth behavior and the effectiveness of community-based interventions (California State Department of Education, 1976; Costello, 1995; Dabrowski et. al, 1993; Weitz, 1996). Recognizing this, program administrators often make great efforts to enlist the support of community members and local service agencies for their programs (Castillo, 1996; New Futures for Youth, 1996; Tresser, 1996). They believe that community influence can positively affect an outreach program's chances of success. Conversely, communities can negatively influence their young members, if for

example, they comprise some or all of the following kinds of features (e.g., Developmental Research and Programs, Inc.; U.S. General Accounting Office, 1992):

- Poor socio-economic status (e.g., low employment, income level)
- Inadequate infrastructure (e.g., poor public transportation, schools)
- Availability of drugs and firearms
- Permissive community laws/norms regarding drug use, firearms, crime
- Low neighborhood attachment (e.g., key players live outside of area)
- Community disorganization (e.g., low voter participation)

Some researchers (e.g., Developmental Research and Programs, Inc., 1993; U.S. General Accounting Office, 1992) suggest that intervention and prevention programs need to adopt a comprehensive outreach approach that encompasses individuals, their family, their peers and their community.

*Program Characteristics.* Researchers of organizational change (and some who have examined community-based prevention programs) have shown repeatedly that certain features of new programs or policies can significantly influence their subsequent effectiveness (Bikson, Gutek, & Mankin, 1987; Bikson, Law, Markovich & Harder, 1995; U.S. General Accounting Office, 1992). A report issued by the U.S. General Accounting Office (1992) concludes that the most successful drug use prevention programs are those that offer a broad range of services to participants, for example, general skills training, self-esteem enhancement activities, counseling and youth mentor involvement and youth leadership training. Drawing heavily from these studies and the body of prior research on organizational change (e.g., in education reform, drug policy, transportation, information technology implementation), the following list of program characteristics appear likely to influence the success of community-based intervention programs to varying degrees:

- Resource availability (e.g., funding, staff)
- Focus/objectives (broad-based/comprehensive)
- Structure of program (e.g., voluntary, mandatory, open-entry/open exit)
- Location
- Skills/experience of staff, administrators
- Involvement of youth mentors
- Number of participants

- Participant homo-/heterogeneity
- Amount of time spent in program
- Degree of skill transfer to participants

*Implementation Characteristics.* Overlooked by many researchers and practitioners, though again well-documented in the field of organizational change, is the influence of the implementation process (i.e., *how* new programs or policies are moved into real-world settings) on subsequent short-term and longer-term effectiveness (Bikson, Gutek, & Mankin, 1987; Bikson & Law, 1993a; Bikson & Law, 1993b; Knowles & Sande, 1995; Pressman & Wildavsky, 1973; Tornatsky & Fleischer, 1990; U.S. General Accounting Office, 1992). In fact some researchers maintain that of all the categories of influencing factors, it is this set that can derail most seriously the best designed, most well-intentioned programs (Pressman & Wildavsky, 1973; Tornatsky & Fleischer, 1990). Drawing from this body of research, the following are examples of implementation characteristics that influence the effectiveness of community-based intervention programs:

- Involvement of key players (e.g., staff, participants, parents, community leaders, funders) in design and implementation decisions
- Integration with other relevant organizations/agencies/key players
- Provision of facilitating features (e.g., free transportation, meals)
- Degree of cultural sensitivity/participant relevance
- Provision of rewards/incentives for participation
- Provision of necessary training/ongoing support for staff

*Outcome Variables.* The previous paragraphs outline some of the variables that appear to influence intervention outcomes; we also used the literature review to shed light on different outcome measures themselves. As previously stated, we found very little evaluation of community-based arts programs in any literatures. Others have noted this same problem (e.g., Darby & Catterall, 1995; Florida State University: Center for Music Research, 1990; Hamblen, 1992; U.S. General Accounting Office, 1992; Witman, 1995). When we did find examples of programs with some evaluation component (e.g., Barber, 1970; Brand, 1995; Catterall, 1995; Darby & Catterall, 1995; DuPont, 1995; Gorgey, Bossieu & Delgado, 1995; Luftig, 1995; Redfield, 1995), those reports were more likely to offer "intermediate indicators" of success than "final" outcome measures. These

studies were also more likely to have looked at the effects of school-based rather than community-based arts programs. Examples of *intermediate outcome variables* include:

- Initial program participation
- Program retention/dropout rate
- Participant satisfaction with program
- Increased motivation (e.g., for school, program activities)

We looked for studies that reported empirical data on admittedly hard to measure "*final*" *behavioral and attitudinal variables* but we were unable to find many. Some notable exceptions were Oakey (1980), O'Donnell, Hawkins, Catalano, Affott & Day (1995), Opuni (1990). There is clearly a great need for well-designed studies and empirical data on the long-term behavioral and social effects of community arts programs. For example, data are needed that show how participation in arts (and other) community-based intervention programs leads to the following kinds of prosocial effects:

- Reduced juvenile delinquency
- Reduced recidivism
- Reduced school truancy
- Improved academic achievement (e.g., reading, writing scores)
- Improved communication/socialization skills
- Increased self-esteem
- Increased related positive attitudes

#### *Graphical Representation of the Framework*

Figure 1 provides a graphical representation of the conceptual framework whose parts we just described. In addition to highlighting the hypothesized composition of and interrelation among the variables of the framework, it also suggests that not all categories are equally easy to influence, when designing new programs. We believe that while some individual, family and community characteristics (termed "uncontrollable" in Figure 1) can be improved in the long-term by various policy interventions, program and implementation characteristics are the areas of greatest leverage in the short-term (hence they are labeled as "controllable" in Figure 1). We believe it is important to take into account as many of the influencing factors as possible when assessing, designing and implementing arts-based (or any other community) intervention programs. However, practically speaking, a program designer will only be able to control a subset of the variables in any one intervention program. And, since enduring external traits of

individuals, families, and communities are generally not susceptible to change by relatively brief programs, arts interventions generally must focus on program and implementation characteristics.

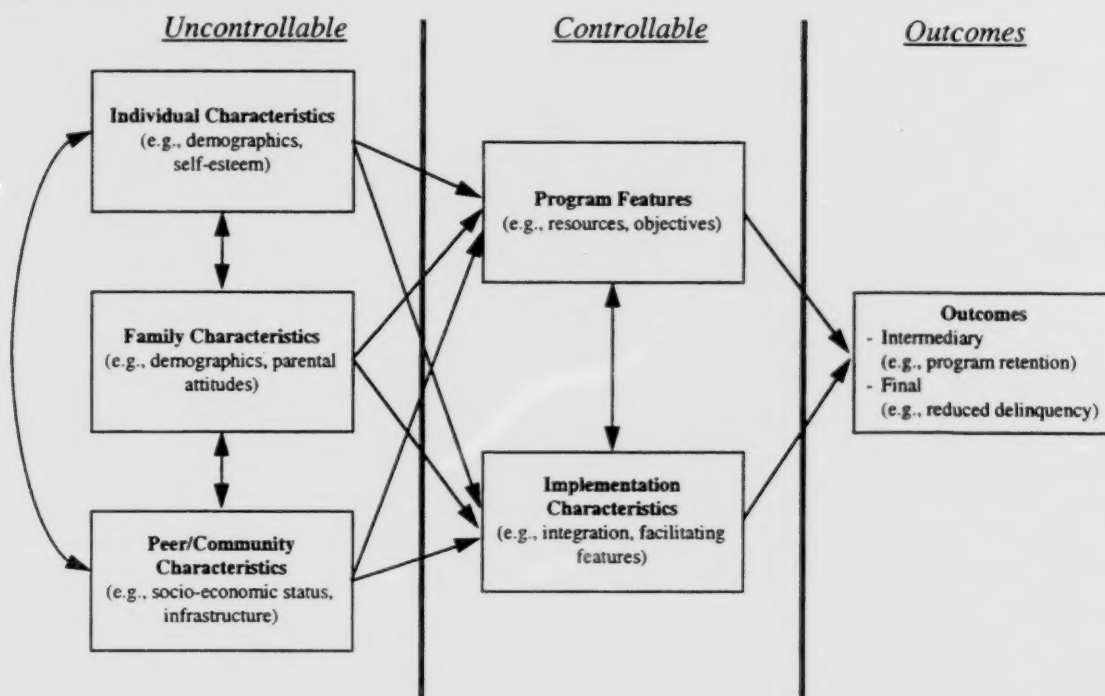


Figure 1 – Graphical Representation of Conceptual Framework

### *Coding Scheme*

After developing the broad conceptual framework, we distilled from it a coding scheme that operationalized parts of the model and that could be applied to the studies in our databases. We concentrated, for reasons explained above, on the program and implementation characteristics determined to be most critical from our reviews of the literature and other sources. Also, we seldom had sufficient information (in most cases, none at all) on family, peer and community risk factors, so could not assess these characteristics in existing programs. Table 1 shows the elements of the coding scheme we developed. Overall, our conceptual framework predicts that arts programs which are more effective (as operationalized by our outcome variables) would include more of these 10 components, and that less successful ones would have fewer of them.



| <i>Code</i> | <i>Meaning</i>                                     | <i>Comment</i>                                                                                                                                                      |
|-------------|----------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| E           | Evaluation mentioned                               | To gain a count of how many programs actually have an evaluation component                                                                                          |
| WS          | Explicitly designed to develop work-related skills | To assess the breadth of objectives and attempt to increase relevancy to participants                                                                               |
| LS          | Explicitly designed to develop generic life skills | To assess the breadth of objectives and attempt to increase relevancy to participants                                                                               |
| TT          | Time spent on task                                 | Subjective assessment of whether participants spend a significant amount of time doing a specific art-related activity                                              |
| T           | Disciplinary training                              | Subjective assessment of whether emphasis placed on teaching participants the discipline/skills of a specific art-related activity                                  |
| CC          | Complementary component                            | Whether arts program also encompasses other interventions/activities (e.g., sexual abuse/drug counseling; doing homework)                                           |
| EC          | Enabling component                                 | Whether program attendance and participation is facilitated (e.g., free transportation/meals provided)                                                              |
| N           | Networked/Integrated                               | Whether program is integrated into, or networked with, other organizations and key constituencies (e.g., local social service agencies; community groups, parents)* |
| YM          | Youth mentors                                      | Explicit mention of using youth mentors to train/interact with participants                                                                                         |
| R           | Rewards                                            | Explicit mention of participation incentives (e.g., money, scholarships, awards)                                                                                    |

Table 1 – Coding Scheme to Operationalize Key Components of Conceptual Framework

We applied the coding scheme to existing studies from two main sources. First, we looked at the programs recently described in the comprehensive report issued by NALAA (Weitz, 1996) for the President's Committee on the Arts and the Humanities. NALAA made available to us the "raw" descriptive data they had collected on over 200 arts and humanities programs for at-risk youth in communities across America. Using our coding scheme we assessed the extent to which the various features we hypothesized to be important components of effective programs were present in the programs in this dataset. Unfortunately, since so few of these programs contained any evaluation component or outcome data, we were not able to test hypotheses about which programs actually were more effective. Nor, therefore, could we determine definitively whether effective programs had the characteristics our conceptual framework predicts. However, we believe that this assessment can be seen as the first step towards validating a framework that can be used to evaluate existing as well as emerging community-based arts programs.

We also applied the coding scheme to assess a number of initiatives that we found in the online search of abstract databases and the WWW. In some respects, coding the WWW studies was more problematic; most of these studies were described relatively briefly and so did not permit unambiguous application of the coding scheme. However, unlike the NALAA studies, a number of the on-line ones actually had relatively complete evaluations. Consequently, we could at least try to relate outcomes of programs to characteristics of effective programs predicted by our framework.

### Description and Analysis of Programs

The following sections describe the results of applying this coding scheme to a subset of programs in the NALAA database and the other programs we found from computerized searches. Broadly, in each section we ask of the data:

- Do they provide evidence that arts interventions lead to generally positive social or personal outcomes?
- Do they provide more specific evidence for the efficacy of fine arts interventions targeting prosocial behavior of at-risk youth?
- Do they confirm any hypotheses that follow from our framework concerning the characteristics of effective programs – what makes an arts program work?

#### *Programs in the NALAA database*

Our review and analysis of the raw qualitative data (systematic descriptions of each program) from the 218 programs included in the NALAA study (Weitz, 1996) comprised several stages. First, two team members independently read the descriptions of each program several times. After several passes through the database, we made a subjective assessment of how likely it appeared that a given program would exert a strong, positive impact on at-risk youth, grouping the programs into one of three categories: "very strong" (VS), "strong" (S), and "not so strong" (NS).<sup>2</sup> We emphasize that the subjective judgments that resulted in the program groupings should only be seen as tentative assessments, since we had limited information on each program. We did not verify or expand upon any original NALAA data, relying only on the accounts supplied. This assessment should not be taken, therefore, as a reliable comparison or evaluation of the programs, but simply as showing how, by applying the framework, one can help assess current programs and guide the design of new ones.

After arriving at our broad groupings, we then applied our coding scheme to each program in the top two categories (VS and S) to determine how often the components we hypothesized to be important features of successful community-based intervention programs were found in the programs we had assessed as "very strong" and "strong".<sup>3</sup>

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<sup>2</sup> Two team members independently reviewed each program several times and made their own assessments. At the end of each review stage, the researchers compared decisions and discussed any differences until each was comfortable with the final decision made. At each stage, the inter-rater reliability (i.e., the number of decisions on which both researchers agreed) was high and improved each time--ranging between 70 and 90 percent.

<sup>3</sup> Of course, we have to acknowledge that we probably partially arrived at our initial impression of likely strong, positive impact based on an already incorporated understanding of our model. However, as the number of "very strong" programs with 5 or less checks shows, our initial subjective assessment obviously took into account other "holistic" information otherwise these studies would not have ended up in the "very strong" category. In other words,

For illustration, Table 2 below lists the 28 programs judged to be the strongest (VS) and shows how many components of the coding scheme each included.

| PROGRAM                                                      |                                                                                                                                           |  | E | W<br>S | L<br>S | T<br>T | T | C<br>C | N | Y<br>M | R | E<br>C |
|--------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|--|---|--------|--------|--------|---|--------|---|--------|---|--------|
| Arts Train and Ragtime Roadsters                             | Year Started: 1992<br>Primary Focus: Dance, Music, Theater and Visual Arts<br>Youth Served: 1,000<br>Ages: 8-14<br>Prog. Budget: \$22,000 |  |   |        | X      | X      | X | X      | X |        |   | X      |
| Arts Talk and Arts Workers                                   | Year Started: 1990<br>Primary Focus: Multi-disciplinary<br>Youth Served: 50<br>Ages: 14-18<br>Prog. Budget: \$55,000                      |  |   | X      | X      | X      | X |        | X |        |   |        |
| YMCA Collaborative Program                                   | Year Started: 1992<br>Primary Focus: Visual Arts<br>Youth Served: 240<br>Ages: 7-21<br>Prog. Budget: \$201,914                            |  |   | X      | X      | X      |   | X      | X | X      |   |        |
| Youth Leadership Development and Violence Prevention Program | Year Started: 1993<br>Primary Focus: Design & Theater<br>Youth Served: 60<br>Ages: 8-17<br>Prog. Budget: \$33,333                         |  |   | X      | X      | X      | X | X      | X |        |   |        |
| Japantown Art and Media Workshop                             | Year Started: 1977<br>Primary Focus: Design & Visual Arts<br>Youth Served: 50<br>Ages: 14-21<br>Prog. Budget: \$150,000                   |  |   | X      |        | X      | X |        | X | X      | X |        |
| Katherine Dunham Museum's Children's Workshop                | Year Started: 1982<br>Primary Focus: Multi-disciplinary Arts & Humanities<br>Youth Served: 75<br>Ages: 4-17<br>Prog. Budget: \$50,000     |  |   |        | X      | X      | X |        | X | X      |   |        |
| Arts for Prevention and Development                          | Year Started: 1968<br>Primary Focus: Multi-disciplinary Arts & Humanities<br>Youth Served: 500<br>Ages: 11-21<br>Prog. Budget: \$35,000   |  |   | X      | X      | X      | X | X      | X |        |   |        |
| Public Housing Orchestra                                     | Year Started: 1994<br>Primary Focus: Music<br>Youth Served: 64<br>Ages: 5-21<br>Prog. Budget: \$100,000                                   |  |   |        | X      | X      | X |        | X |        |   |        |

this is not a perfect method of testing the relevance and applicability of the model, just the first step. We further emphasize that we had only limited information on each program. It is possible, therefore, that programs contained many more features than we were able to determine from the NALAA data.

|                                                                |                                                                                                                              |  |   |   |   |   |   |   |   |   |   |
|----------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|--|---|---|---|---|---|---|---|---|---|
| I do Dance Not Drugs                                           | Year Started: 1983<br>Primary Focus: Dance<br>Youth Served: 100<br>Ages: 4-18<br>Prog. Budget: \$200,000                     |  | X | X | X | X |   | X |   | X | X |
| Inner Voices                                                   | Year Started: 1991<br>Primary Focus: Multi-disciplinary Arts<br>Youth Served: 210<br>Ages: 5-18<br>Prog. Budget: \$91,500    |  |   | X | X | X | X | X | X |   |   |
| Studio and College Career Programs                             | Year Started: 1987<br>Primary Focus: Design & Visual Arts<br>Youth Served: 1,600<br>Ages: 12-18<br>Prog. Budget: \$580,000   |  | X | X | X | X |   | X |   | X |   |
| United in Hope                                                 | Year Started: 1992<br>Primary Focus: Multi-disciplinary Arts<br>Youth Served: 118<br>Ages: 5-17<br>Prog. Budget: \$18,800    |  |   |   | X | X |   | X | X |   |   |
| Multicultural Education and Counseling through the Arts (MECA) | Year Started: 1979<br>Primary Focus: Multi-disciplinary Arts<br>Youth Served: 3,300<br>Ages: 5-21<br>Prog. Budget: \$451,000 |  |   |   | X | X | X | X |   |   | X |
| DanceChance                                                    | Year Started: 1994<br>Primary Focus: Dance<br>Youth Served: 55<br>Ages: 7-8<br>Prog. Budget: \$60,000                        |  |   |   | X | X |   | X |   | X | X |
| Color Me Bright                                                | Year Started: 1993<br>Primary Focus: Visual Arts<br>Youth Served: 7<br>Ages: 8-11<br>Prog. Budget: \$21,999                  |  |   | X | X | X | X |   |   | X | X |
| East Bay Center for the Performing Arts                        | Year Started: 1969<br>Primary Focus: Multi-disciplinary Arts<br>Youth Served: 1,600<br>Ages: 1-18<br>Prog. Budget: \$974,000 |  |   |   | X | X | X | X |   | X |   |
| ROCA Chelsea; ROCA Revere                                      | Year Started: 1988<br>Primary Focus: Multi-disciplinary Arts<br>Youth Served: 150<br>Ages: 12-21<br>Prog. Budget: \$150,000  |  |   | X | X | X | X |   | X |   |   |
| Dance - The Next Generation                                    | Year Started: 1991<br>Primary Focus: Dance<br>Youth Served: 100<br>Ages: 9-16<br>Prog. Budget: \$120,000                     |  |   | X | X | X | X | X |   |   | X |
| The Children's Aid Society Chorus                              | Year Started: 1990<br>Primary Focus: Music<br>Youth Served: 100<br>Ages: 8-16<br>Prog. Budget: \$142,000                     |  |   | X | X | X | X | X |   |   | X |
| The Hills Project After-School Program                         | Year Started: 1994<br>Primary Focus: Multi-disciplinary Arts<br>Youth Served: 230<br>Ages: 7-15<br>Prog. Budget: \$350,000   |  |   |   | X | X | X | X |   | X | X |

|                                                           |                                                                                                                                                   |  |  |   |   |   |   |   |   |   |   |
|-----------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|--|--|---|---|---|---|---|---|---|---|
| The Suzuki-Orff School for Young Musicians                | Year Started: 1981<br>Primary Focus: Music<br>Youth Served: 300<br>Ages: 1-21<br>Prog. Budget: \$350,000                                          |  |  |   | X | X |   | X | X | X | X |
| Community Music Lesson Program                            | Year Started: 1988<br>Primary Focus: Music<br>Youth Served: 63<br>Ages: 10-15<br>Prog. Budget: \$45,000                                           |  |  | X | X | X | X | X |   |   |   |
| Experimental Gallery: Arts Program for Incarcerated Youth | Year Started: 1992<br>Primary Focus: Design, Creative Writing, Video & Visual Arts<br>Youth Served: 700<br>Ages: 10-19<br>Prog. Budget: \$108,000 |  |  |   | X | X |   | X |   |   |   |
| Working Classroom, Inc.                                   | Year Started: 1987<br>Primary Focus: Multi-disciplinary Arts & Humanities<br>Youth Served: 85<br>Ages: 9-21<br>Prog. Budget: \$175,000            |  |  | X | X | X | X |   |   | X | X |
| Yakima Academy of the Arts                                | Year Started: 1989<br>Primary Focus: Multi-disciplinary Arts<br>Youth Served: 350<br>Ages: 1-21<br>Prog. Budget: \$20,000                         |  |  | X | X | X | X | X | X |   |   |
| Youth in Focus                                            | Year Started: 1994<br>Primary Focus: Photography<br>Youth Served: 30<br>Ages: 13-17<br>Prog. Budget: \$30,000                                     |  |  |   | X | X |   | X |   |   | X |
| CityKids Program                                          | Year Started: 1989<br>Primary Focus: Theater<br>Youth Served: 50<br>Ages: 14-18<br>Prog. Budget: \$181,000                                        |  |  | X | X | X | X | X |   | X |   |
| Summer Arts Program                                       | Year Started: 1989<br>Primary Focus: Multi-disciplinary Arts & Humanities<br>Youth Served: 50<br>Ages: 8-12<br>Prog. Budget: \$8,500              |  |  | X | X | X | X |   | X | X |   |

Legend:

- E - Mentions evaluation
- WS - Explicit mention of developing specific work-related skills.
- LS - Explicit mention of developing general "life skills"
- TT - Time-on-task appears substantial (subjective judgment)
- T - Training of participants appears substantial (subjective judgment)
- CC - Complementary component (e.g., sexual abuse counseling, doing school/homework)
- N - Program networked into other programs, orgs., etc.
- R - Program provides "rewards" as motivation for participation (e.g., money, scholarships, awards)
- YM - Program involves youth mentors
- EC - Enabling component (e.g., transportation, meals)

Table 2 - Coding of the NALAA Dataset



A quick look at the Table suggests several main findings. First, it is obvious that very few community arts-based programs include an evaluation component. In the entire database of 218 programs, only 10 reported any evidence of collecting evaluation data. In the case of the top 28 programs, none has undergone an evaluation (no check marks in the first component column, labeled "E", in Table 2).<sup>4</sup> The lack of objective data about the effectiveness of such a large number of community-based arts programs in the nation is problematic. For purposes of this analysis, it means we were not able to confirm the overall efficacy of arts interventions with at-risk youth, nor to test our hypothesis that the programs with the largest number of components are the most effective. Beyond this report, however, it means making the case for the importance of such programs is extremely difficult. We discuss both these points in more detail in the conclusions and recommendation sections below.

The second set of findings concern patterns of coded components within and across programs in the NALAA database. Because none of the NALAA programs included an evaluation, it was not possible to test our hypothesis that arts programs with good outcomes also included many of the components that our framework predicts characterize effective programs. Instead we had to content ourselves with an examination of the patterns and frequencies of components in programs that we judged to be strong. A weaker prediction, along these lines, would be that programs we judged very strong (VS) would have more components in our framework than ones we judged just strong (S). This was confirmed: there were statistically significantly more components per program in the category judged "very strong" (mean = 5.5) than in the "strong" category (mean = 4.6).<sup>5</sup>

Looking at the pattern of features in more detail, Table 3 below shows in decreasing order, the number of components coded in each of the 28 strongest (VS) programs. Although the results of applying the coding scheme to the 47 programs judged in the "strong" category are not tabled, the exact same pattern of components was found as in those reported here in the "very strong" category. In other words, although on average there were fewer components per program in the "strong" category, the relative frequency of their occurrence was the same.

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<sup>4</sup> At least, the NALAA database indicated no evidence of an evaluation. We have to rely on the comprehensiveness of the NALAA information when making this and all other judgments.

<sup>5</sup> This finding is based on a t-test result ( $t = 5.13$ ) that compared whether the difference between numbers of features per group is greater than could be expected 95 times out of 100 if the assumption otherwise was that no differences would exist between the 2 groups.

| <i>Component Type</i>                                 | <i>Cases Containing Component Number (Percent)</i> |
|-------------------------------------------------------|----------------------------------------------------|
| TT – Time spent in program (and on arts activity)     | 28 (100 %)                                         |
| T – Training in the arts discipline                   | 27 (96 %)                                          |
| N – Networked/Integrated with others                  | 24 (86 %)                                          |
| LS – Generic life skills training offered             | 19 (68%)                                           |
| CC – Comprehensive range of services offered          | 17 (61 %)                                          |
| EC – Some service offered to facilitate participation | 12 (43%)                                           |
| R – Incentives or rewards for participation offered   | 10 (36 %)                                          |
| YM – Youth mentors involved                           | 9 (32 %)                                           |
| WS – Work skills training offered                     | 7 (25 %)                                           |
| E – Evaluation component included                     | 0 (0 %)                                            |
| <i>Average number components per program</i>          | <i>5.5</i>                                         |

Table 3 – Components In Strongest Programs

We would tentatively conclude, therefore, that successful programs are those that allow participants a lot of time to practice a particular arts-related activity (T and TT), that are “plugged into” a support system (N) – including agencies, families and peer networks – and that offer a comprehensive range of activities and services to participants (CC). We are not suggesting that other factors are not important predictors of program success (e.g., participant characteristics, resources, staff experience). Rather we believe that program designers and administrators, in addition to paying attention to elements more traditionally deemed important, should also incorporate the components of Table 3 that appear to increase the likelihood of strong outcomes.

The final finding concerns the validity of the conceptual framework and the applicability of the derived coding scheme for assessing the community-based arts programs. Again, due to the lack of outcome data, we cannot claim to have put the framework to a rigorous test. However, first indications are that it is both a valid and useful tool for examining existing programs and for guiding the design and implementation of planned programs.

#### *Programs in the Library and Internet/WWW database*

As discussed in the previous section, we merged abstracts found in library searches together with studies found on the Internet into a single database. In the following analysis we refer to this as the “Lib/Net” database; the subset obtained from just the Internet is called the “Net” database. We first present a simple analysis of the Lib/Net data, then a slightly more detailed discussion of just the Net data. Our analysis of the full Lib/Net dataset begins with a broad classification of the studies, then reviews the quantity and quality of the evaluations they report, and ends with an examination of what the few sound evaluations tell us about the social and individual benefits of arts interventions.

*Basic descriptive statistics.* Table 4 presents counts of the articles in the Lib/Net database that fell into each of the 5 basic and non-overlapping classifications (see the "Bibliographic Project Database" section, above). Of the 102 articles, only 14 were in the Net dataset. Table 4 also shows that the Net dataset was skewed, as well as small: it mainly included reports on school-based arts interventions, while the Lib dataset included a distribution of articles across all categories. Cutting the Lib/Net data another way (not shown in Table 4), of the 102 articles, 18 had something to say about theory – why arts programs might work – as well as discussing a specific intervention or reviewing a collection of projects. Overall, then, the basic counts showed that our on-line and library searches were quite successful in uncovering a rich and diverse set of studies on arts and related interventions. The field does not suffer from a shortage of programs. But what about evaluations?

|       | Arts/<br>community | Arts/school | Non arts | Meta-analysis | Reviews/<br>other | TOTAL |
|-------|--------------------|-------------|----------|---------------|-------------------|-------|
| Lib   | 19                 | 20          | 17       | 3             | 29                | 88    |
| Net   | 1                  | 12          | 0        | 0             | 1                 | 14    |
| TOTAL | 20                 | 32          | 17       | 3             | 30                | 102   |

Table 4 – Descriptive Statistics on Intervention Articles in the Lib/Net Database

*Analysis of evaluation quantity: how common are evaluations?* Ignoring articles which simply reviewed or summarized other studies, the 69 reports that described specific studies or interventions (Arts/community, Arts/school, and Non-arts) were also classified according to whether they provided any evaluation of the program they discussed. As presented in Table 5, 45% (31 of 69) provided at least some evaluation. This appears substantial, but a further breakdown is revealing.

|               | Arts/community | Arts/school | Non arts | TOTAL |
|---------------|----------------|-------------|----------|-------|
| Evaluation    | 6              | 20          | 5        | 31    |
| No evaluation | 14             | 12          | 12       | 38    |
| TOTAL         | 20             | 32          | 17       | 69    |

Table 5 – Lib/Net Intervention Studies that Reported Evaluations

The Net dataset was unusual here (as above), since all of the 13 of the Net studies included an evaluation. This means that just 32% (18 of 56) of the Lib studies conducted (or at least reported) any evaluation at all. Looking at evaluation by classification, it also was striking that well over half of the school-based arts interventions reported evaluations, while well under half of the others (arts/community, or non-arts) did so. Again, however, the Net studies accounted for much of this. All but one of these programs concerned arts embedded in curricula; if the Net studies are ignored, the ratios

of programs reporting evaluation to those not, for school-based interventions (5/14) and for community-based programs (8/12), are quite similar. In other words, excepting the Net data, the different kinds of studies our searches found (arts/community, arts/school, and non-arts) did not appear to conduct (or at least report) evaluations with dramatically different frequency. Most reported none.

A final point about Table 5 concerns arts/community interventions that reported evaluations. This cell was of most interest to us, since the main (although not exclusive) goal of our review is to examine evidence which bears on the proposition that well-designed arts interventions offered in community settings can lead to positive outcomes. Ideally, then, we would have liked our library and on-line searches to yield a rich set of community-based arts interventions all boasting evaluations. Unfortunately, of the 102 studies we found, only 6 met these criteria. And that is without considering the quality of the evaluation.

*Analysis of evaluation quality: how good are the evaluations?* Our assessment of the quality of evaluations provided by the 31 which reported them is limited for several reasons. First, the analysis is based on our review of summaries of studies, rather than a detailed examination of original program papers (if any exist) or data. Second, even assuming we could examine programs in depth, judging the quality of an evaluation design is often very subjective. Sometimes part of an evaluation that we saw as questionable was, in fact, an outright flaw; but in other cases it may have represented a design philosophy, which, though contestable, is championed by at least some experts in the field. For these reasons, we offer a conservative view of the evaluations: we counted as flawed only studies we were quite sure would draw near universal criticism from the scientific community. With this in mind, Table 6 summarizes our judgment of the quality of evaluations of the 31 studies that provided them.

|           | Arts/community | Arts/school | Non arts | TOTAL |
|-----------|----------------|-------------|----------|-------|
| Sound     | 1              | 9           | 1        | 11    |
| Flawed    | 3              | 9           | 4        | 16    |
| Uncertain | 2              | 2           | 0        | 4     |
| TOTAL     | 6              | 20          | 5        | 31    |

Table 6 – Quality of Evaluations (Counts only include programs with evaluations)

Overall, fully half of the evaluations (16 of 31) were flawed in one or more ways, while just 35% (11 of 31) appeared very sound. Again the Net data skewed the overall picture. Not only did the Net programs all include evaluations, but most (8 of 13) were good, in our judgment. If these are ignored, then only 17% (3/18) of the remaining evaluations appeared scientifically solid. The Net data also explained why the arts/school



programs seem unusually well evaluated (45% [9 of 20] judged sound, compared to 17% [1 of 6] and 20% [1 of 5] for arts/community and non-arts programs, respectively). Since Net studies both represented a high percentage of arts/school programs that reported evaluations (12 of 20) and were sound, in general, most arts/schools programs we found were soundly evaluated (9 sound, 9 flawed, 2 uncertain). Eliminating the Net programs, only 12.5% (1 of 8) looked solid – close to the percentage of evaluations we judged sound in the other categories (arts/community, non-arts).

Table 7 summarizes the specific evaluation problems that we noticed in the Lib/Net data. The difficulties vary along several dimensions: some concern the basic evaluation design (e.g., no comparison group), while others involve the measures chosen (e.g., teacher/expert testimonials), and yet others worry that the intervention might be reasonable, but the time allotted insufficient. We looked for, but did not observe, possible flaws in analysis; that is, studies which appeared to use the wrong statistical tools to examine data. Overall, then, flaws at the “front end” of a study were more common than ones at the “back end”.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>In process – no results.</i> Some programs mentioned evaluation plans, but offered no data, because the program was still in progress.                                                                                                                                                                                                                                                                                                                          |
| <i>Anecdotes only.</i> Many programs relied on case studies; while these are often essential pieces of confirming evidence in well-designed evaluations, just a few vivid examples of good outcomes do not provide a sound basis for broad scientific generalizations.                                                                                                                                                                                             |
| <i>Teacher/expert testimonials.</i> This, in some ways, is a special case of “Anecdotes only”, but is sufficiently common to merit its own category. Often programs limited evaluation just to impressions of an external expert or of the program instructor(s). Interviews focused on opinions of the overall course quality, or included impressions of students’ outcomes. These impressions are often part of a solid evaluation, but not as the centerpiece. |
| <i>Participant impressions.</i> Complementing “Teacher/expert testimonials, other programs relied heavily, if not exclusively, on subjective impressions of youth who had participated in the intervention. Again, while this data is important, it is not sufficient for a solid evaluation.                                                                                                                                                                      |
| <i>Questionable measures.</i> To assess targeted effects of an intervention, studies need to operationalize them in terms of observable changes. Often finding the right measures is challenging, and several of the programs appeared to operationalize their targeted goals questionably (e.g., using measures of student assertiveness when the goal of an arts intervention was to reduce substance abuse).                                                    |
| <i>Single measures.</i> Related to “Questionable measures”. Recognizing that targeted outcomes are often difficult to operationalize, some of the more thorough evaluations used several “converging” measures, rather than rely on a single indicator. Conversely, less thorough evaluations tended to pin their hopes on just one.                                                                                                                               |
| <i>Insufficient evaluation duration.</i> Some studies measured participant outcomes only during or immediately after a program. For some outcomes this may be suitable; however for many (e.g., improvements in motivation, decreases in youth vandalism) a longitudinal approach is essential.                                                                                                                                                                    |
| <i>Insufficient intervention duration or “time on task”.</i> In some studies (often those that primarily reported anecdotal successes) the intervention did not appear extensive enough to be effective – either because the overall duration was too brief (days instead of weeks or months) or because sessions were very short (e.g., one classroom period once a week, instead of several hours several times a week.)                                         |
| <i>No comparison condition.</i> Comparison conditions (groups as similar to the experimental one as possible, save that they do not receive the intervention) are very important to good evaluations. They help make a case that desirable outcomes would not have obtained without the intervention. Many programs lacked appropriate comparison groups.                                                                                                          |

Table 7 – Kinds of Flaws or Limitations in Arts Evaluations



In case our list of the flaws in arts programs sounds too critical, we hasten to point out there are several good reasons programs might have been unable to conduct evaluations (some of which are discussed below). Further, these problems certainly do not mean the programs did not have a substantial effect on the participants who engaged in them. By all informal reports, it is very likely that many, if not most of the programs we found do yield important benefits. But given the strict scientific criteria we adopt in this review, we must, unfortunately, pass over these programs.

*Analysis of sound evaluations: what do they say about outcomes?* The previous sections have examined the quantity and quality of evaluations in our Lib/Net database. Here we look at what these studies actually say: do well-designed arts interventions (and evaluations) lead to improvements in prosocial behavior of youth? And, if so, exactly what are these outcomes?

Virtually all of the 31 of the articles in our Lib/Net database that attempted any kind of evaluation reported very positive participant outcomes. This is not surprising, of course: the publication process is usually very selective. "Null" or negative findings (here arts interventions that yield no interesting outcomes, or unflattering ones) are rarely mentioned outside the classroom or lab; so, anything that finds its way into print is likely to have a positive tenor. Limiting our analysis to the 10 arts interventions (school- and community-based) whose evaluations we judged sound, Table 8 shows that there is solid scientific evidence that arts programs can yield several cognitive and social benefits.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Improved perceptions of self, and academic abilities.</i> Underachieving students strengthened their beliefs that they could do well in school.                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <i>Increased motivation in school.</i> Participants showed long-term improvements in attitude towards and interest in school.                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <i>Reduced drop-out rates.</i> Students were less likely to drop-out of school; truancy rates also fell.                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <i>Decreased aggression and anxiety.</i> Participants showed reduction in some anti-social behaviors, at least as measured by trait inventories and observer ratings.                                                                                                                                                                                                                                                                                                                                                                                                             |
| <i>Improved arts-specific learning.</i> Probably not surprisingly, students in music and other fine-arts programs scored better on arts-specific achievement tests than those who were not exposed to these interventions.                                                                                                                                                                                                                                                                                                                                                        |
| <i>Improved learning in subjects outside the arts.</i> In some cases, participants in arts programs actually improved in non-arts subjects. This is qualified in several ways: first, the non-arts subject was often highly related to the arts intervention (e.g., reading comprehension was enhanced in a creative drama program); second, the apparent gain was sometimes "relative" (e.g., students had the number of music lessons they took increased from one to five a week, at the expense of math and language classes, but were as good as controls in both subjects). |
| <i>Improvements in creative thinking.</i> Participants showed improvements in various "generic" and creative reasoning skills, at least as measured by some accepted tests.                                                                                                                                                                                                                                                                                                                                                                                                       |

Table 8 – Cognitive, Behavioral, and Social Benefits of Arts Interventions.

Based on these results we may confidently accept the very general proposition that arts interventions can in fact lead to desirable cognitive, behavioral, and social outcomes. Having said this, several qualifications are in order. First, no single program is likely to

demonstrate all, or even most, of these benefits; none of the 10 programs on which Table 8 is based, for example, claimed more than two. Second, the features of interventions that lead to such successes are by no means clear. We pick up this point below, when we discuss how theory informs the results of our review, and can help explain why some programs work well.

Third, though the Lib/Net database supports a broad proposition about the efficacy of the arts, the 10 high-quality arts evaluations do not strongly confirm the much narrower proposition that is our main concern. As mentioned, studies which are constrained in terms of population (at-risk youth, ranging in age from 6 to 13), intervention (fine arts programs in community settings), and specific outcomes (social behavior more than strictly cognitive changes) are of greatest interest to us. Of the 10 Lib/Net programs that included sound evaluations, only 1 ran in a community setting; if we also cast-off studies that targeted age groups outside our ideal range (6-13) or those that do not focus on the fine arts, then no studies qualify. In short, then, while the Lib/Net data strongly support broad propositions about beneficial outcomes of arts programs, we found here no studies which convincingly demonstrate that fine-arts interventions foster improved pro-social behaviors in pre-teen at-risk youth.

*Analysis of the Net studies: what makes arts interventions succeed?* If possible, we would like to learn more from the Lib/Net data than that certain arts programs lead to various desirable behavioral changes; we would also like to know why they were successful. This understanding, rooted in a conceptual framework of effective interventions, might not only explain why single programs work, but could also help the field replicate successes, and design new and better interventions.

To address these issues we applied the coding scheme derived from our literature review to the Lib/Net dataset, much as it was used on the NALAA data in the previous section. This application was, however, only partial. The NALAA data lent itself to coding because the way they were collected reflected our coding features; the Lib/Net data, on the other hand, adhered to no common collection scheme. Further, since we obtained only very brief summaries of most Lib studies, we had to limit ourselves to coding the somewhat richer Net dataset – and even here, the coding was incomplete. Figure 8 summarizes the partial coding of the Net data, including only the 13 studies that reported specific arts interventions. Although incomplete, this data is of interest because, unlike the NALAA studies, all these included evaluations. Hopefully then, this would allow us to relate actual program outcomes to intervention features, and thereby test the conceptual framework.

| Program/Study                                                             | E | AR | WS | LS | TT  | T   | CC | N | YM | R | EC |
|---------------------------------------------------------------------------|---|----|----|----|-----|-----|----|---|----|---|----|
| Aschbacher                                                                | S | X  |    | X  | ?   | ?   |    |   |    |   |    |
| Brand                                                                     | S | X  |    | X  | X   | X   | X  |   |    |   |    |
| Catterall                                                                 | S |    |    | X  | ?   | ?   |    | ? |    |   |    |
| Davis                                                                     | F | X  |    |    | ?   | ?   | ?  | ? |    |   |    |
| Dupont                                                                    | S | X  |    | X  | X   | X   |    |   |    |   |    |
| Gourgey                                                                   | S | X  |    | X  | X   | X   |    |   |    |   |    |
| Hudspeth                                                                  | S | X  |    | X  | X   | X   |    |   |    |   |    |
| Knowles                                                                   | F | X  |    |    | X   | X   |    |   |    |   |    |
| Luftig                                                                    | S |    |    | X  | ?   | ?   |    |   |    |   |    |
| Redfield                                                                  | F |    |    | X  | X   | X   |    |   |    |   |    |
| Stinson                                                                   | F | X  |    | X  | X   | X   |    |   |    |   |    |
| Torff                                                                     | S | X  | ?  | ?  | X   | X   |    |   |    |   |    |
| Wolf                                                                      | F | X  |    | ?  | X   | X   |    |   |    |   |    |
| Percent of programs with component<br>(uncertain "?" programs eliminated) |   |    | 0  | 82 | 100 | 100 | 8  | 0 | 0  | 0 | 0  |

Table 9 – Coding the Net Dataset<sup>6</sup>

Table 9 reveals a few interesting patterns, but nothing definitive. First, consistent with our framework, most of the programs (9 "X", 0 " ", 4 "?") stressed substantial time commitments (TT) on the part of participants – often including daily classes running over many weeks, or even longer. Similarly, almost all (10 "X", 0 " ", 4 "?") emphasized training and learning; that is, a central goal of these programs was to encourage students to engage in serious and authentic arts practices (T), rather than just to expose students to the arts. Perhaps related to this, a majority of the programs (9 "X", 2 " ", 2 "?") also targeted learning outside of the arts, focusing more on broad or generic "life skills" (LS) than on narrower work competencies (WS) (0 "X", 13 " ", 1 "?"). Viewed broadly, then, these successful programs stressed relatively long-term, intensive involvement both from participants and teachers. This is consistent with our analysis of the NALAA data, where T, TT, and LS were among the most frequently observed program components (see Table 3).

While the Net programs, therefore, score well on several coding features that concern the work and cognitive components of interventions, virtually none possesses any of the other features (CC, N, YM, R, or EC) that our framework predicts of successful programs. Some of this might be explained by looking at other properties of the Net interventions. For instance, all but one are school-based; so, enabling conditions (EC), such as rides to get to the program site, are generally unnecessary. Definitions of coding terms may also be a problem. For example, if we generalize the notion of youth

<sup>6</sup>Marks in the Table should be interpreted as follows: S = sound evaluation, F = flawed; "X" = had the feature, " " = did not, "?" = uncertain).

mentors (YM) to include a broad support team for participants (often parents, as well as peers and other teachers), almost all of the Net programs would code positively on this feature – as they might also if the definition of rewards (R) were similarly generalized. The fact that these components were also among the least frequent in the NALAA programs (see Table 3) further reinforces the idea that some terms in our coding scheme (see Table 1) might profit from refinement in the future.

Even focusing on the cognitive/involvement components (LS, TT and T), however, the Net data provide only weak confirmation of our conceptual framework. On the one hand, they show that some successful arts interventions do possess the characteristics the framework predicts. This confirms a conjecture the NALAA data could only suggest (since none of the NALAA studies included evaluations). On the other hand, the causal link between these cognitive/work features and successful arts programs still remains weak: we could only make a strong case if arts programs with these features succeeded, *and* if programs without them were also ones that did not succeed. The Net dataset does not include such evidence.

#### IV. CONCLUSIONS

Our discussion of findings was somewhat complex, partly because several datasets were examined, and partly because we looked at them from several perspectives. But the basic conclusions that follow from our results are quite simple. The bottom line is that, while interesting arts programs abound, few provide good evaluations of their outcomes. As a result, we found a relatively meager dataset of evaluation information from which to draw inferences. On the one hand, it was sufficient to support the broad proposition that arts programs can lead to desirable behavioral, cognitive, and social outcomes. On the other hand, it was not rich enough to confirm several important narrower hypotheses. We found too few evaluations to demonstrate convincingly that fine-arts interventions foster improved pro-social behaviors in pre-teen, at-risk youth. The NALAA studies targeted the right population but provided no outcomes; the Net programs offered evaluations, but not quite the right population. Nor was the evaluation data extensive and diverse enough to strongly confirm predictions, derived from our conceptual framework, that certain intervention features are key to successful programs. With more and better evaluations, we would be able to mount a convincing case for these conjectures. In fact, we believe improving evaluations of arts interventions could have several benefits.

#### **Why is Good Evaluation Important to Arts Programs?**

To begin, well-conducted evaluation studies simply add to our scientific knowledge. Relatively straightforward evaluation methodologies applied in fields like medicine



already have helped to grow an extremely valuable knowledge-base about diseases, their causes, and cures. Very similar tools also work tolerably well in areas like education to demonstrate objectively, for example, how new technologies and teaching strategies can improve learning. In principle, there is no reason these methodologies cannot be applied to arts programs. If used appropriately, we might accumulate, relatively quickly, a rich body of evidence that describes outcomes – good, bad, or both – of different arts interventions. As in other sciences, these evaluations could also shed light on why arts programs succeeded (or failed), as well as describing the magnitude of benefits. These scientific results, in turn, would allow us to address (and, hopefully, to strongly confirm) the propositions that have guided our review.

Especially today, this body of information has political ramifications as well as scientific ones. It is no secret that public funding for the arts is dwindling. Recent threats to eliminate the National Endowment for the Arts (which apparently have failed, for now) are just the most visible sign of a broader sea change in which the arts, viewed as a private luxury more than a social necessity, have been steadily cut from local, state, and federal budgets. Facing a similar attack, other social programs, from education through Medicare, can quickly muster at least some “hard data” with which to convince skeptics that their appropriations or entitlements are well-deserved. The arts community, at present, has no comparable evidence it can use as a solid foundation for building political support. Evaluations of arts programs could supply this underpinning.

A slightly less obvious benefit of evaluations is that they can help build better arts interventions, not simply demonstrate the benefits of existing ones, or provide fodder for political arguments. Beyond just assessing effectiveness, clinical trials of medicines lead to new and superior ones; new educational technologies also are improved through systematic experimentation. Lessons learned from evaluation can enhance arts programs too. Here, though, the role of a conceptual framework becomes crucial.

An arts intervention that leads to positive outcomes, say reducing youth recidivism, may be exciting, but only of limited value to the field as a whole if we cannot say *why* it succeeded. The success may be tough to replicate elsewhere without at least an idea of which features (e.g., serious training in arts disciplines versus simple “exposure” to the arts) were key, and which were relatively unimportant. Conversely, an intervention that fails, or is only partially successful, will be difficult to improve without a theory or framework that helps pinpoint the reasons for failure, and, therefore, the features that might be changed next time the program runs. On the other hand, guided by at least a formative theory of successful arts interventions, we would have at least a good shot at



improving a program that performs less well than expected – provided, that is, we evaluate the program in the first place. In short, evaluation is the lynch-pin in a “develop [an intervention] – test – and – improve” cycle that could lead to progressively more effective arts programs, over time. Ultimately, of course, this is what we really want: better evaluation is mainly a means to better arts programs, to more valuable social outcomes arising from these programs, and to an overall healthier funding picture for the arts.

#### **Why so Few Evaluations of Arts Programs?**

Because rich evaluation data could serve many valuable purposes, it is unfortunate that so few arts programs across the country include an evaluation component. It is difficult to estimate accurately how rare evaluations are in arts programs, yet a quick back-of-the-envelope calculation might shed some light. Over 40% of our Lib/Net programs included evaluations, but this is not representative of the frequency of evaluations across all arts programs, for obvious reasons. For one thing, the Net programs were deliberately selected for inclusion in an on-line database just because they were well evaluated – they certainly are not a random sample of arts interventions. (This accounts for why the Net data, in effect, skewed the results in several ways.) Only about 30% of the Lib studies included evaluations; however, even these are a selected group, not representative of arts programs as a whole. The NALAA programs were also screened for inclusion, so these too probably can be regarded as among the best. Yet, almost none of the NALAA programs has completed evaluations. If we look across all of the arts programs in progress around the country, therefore, it would be surprising indeed if more than about 10% included an evaluation component.

There are probably several reasons we see so few serious evaluations of arts programs. First, designing a good arts evaluation is difficult, not least because operationalizing targeted outcomes (e.g., increased pro-social behavior) is much trickier than, say, measuring math improvements using standardized tests. Second, we also recognize that almost all of the arts interventions we reviewed are run on a very tight budget – most of which must go to developing and running the program, not conducting a detailed assessment of participant outcomes. In short, effective evaluations can be costly to implement, especially in the arts community where evaluation is a relatively unfamiliar practice; at the same time, arts programs rarely have the resources needed to meet these costs.

A broader reason behind the scarcity of arts evaluations – perhaps more speculative, but still important -- concerns the practices of developing programs and interventions in

the arts community. While we fully admit to being new to the world of arts programs, what we have seen so far, in the literature and in person, suggests that small projects often do not coordinate with one another or share resources and information in ways that might help overcome some of their individual financial limitations.

Contrast this with the educational research community, an area with which we are familiar. On the surface, an educational intervention might look more extensive and costly than an arts program, because it usually includes not only an innovative curriculum, but also a systematic evaluation plan, often complete with control classes (which do not receive the intervention) as well as experimental ones (which do). Yet, for several reasons, having to do with sharing across the research communities, educational programs and evaluations often are relatively simple and inexpensive to conduct. First, most interventions are usually incremental changes of ones that have been tried before – for example, perhaps this time just the program duration is lengthened to see how that might improve student learning. In education, then, program designs are rarely created from scratch; rather, they often borrow heavily from past results and also from other research teams. At the same time, the evaluation component, like the intervention design, is rarely original. Relatively stock evaluation tools typically are used again and again to measure outcomes, with little change across programs.

Both standard evaluation methods and incremental design changes mean that new projects are often inexpensive to field, in effect because they build on past experiences in the field. It is this kind of borrowing that we have rarely seen in the arts community, or at least in the pieces of this community dedicated to developing and deploying arts programs. We believe that such sharing can be as effective in reducing the cost and enhancing the quality of arts programs and their evaluations as it has been in education and other research communities. In the following section we outline ways this sharing might be nurtured and sustained.

## **V. DISCUSSION AND RECOMMENDATIONS**

Preceding sections have reviewed current evaluations of arts interventions, outlined reasons for improving evaluations, and reviewed some barriers to such improvement. We conclude with recommendations for overcoming some of these problems. Broadly, we believe that arts programs could take at least three approaches to improve evaluation: key demonstrations (a few very visible arts programs including extensive evaluations); evaluation add-ons (cost-effective ideas for adding evaluation components onto existing arts programs, or into newly designed ones); and sharing mechanisms (ways in which

small arts projects can pool resources to do more than each could individually). We discuss each in turn.

### **Key Demonstrations**

One way to help improve evaluation of arts programs would be to provide a few compelling demonstrations of interventions that work, complete with exemplary evaluation components. This strategy has been used to improve practices and policies in several areas. When the federal government recently wanted to mobilize school reform across the country, for example, one approach it used was to charter the New American Schools Development Corporation (NASDC) to fund creation of about a dozen "schools of the future". Ideally, these schools would not only yield dramatic evidence that innovative school designs could foster great improvements in student learning, but also would provide models that other educators could adapt in their own reform efforts.

In principle, this could work as well for arts programs as educational ones. A well-designed arts intervention that, for example, targeted at-risk youth, focused on the fine-arts, and looked most carefully at changes in prosocial behavior, could provide solid scientific backing for the proposition that has been our main concern in this review. Further, assuming the intervention were successful and its reasons for success were clearly laid-out, the study would also provide future arts program developers (and evaluators) with valuable lessons to draw on in building new interventions. Beyond creating a single best-practice program, in fact, the most important role of a key demonstration is just this kind of redirection and remobilization of the community.

One problem with demonstration studies, however, is that they are often expensive. The NASDC schools, for example, each received several million dollars to create, evaluate, and improve their classroom designs. Model arts programs may be almost as costly. To illustrate, as part of our larger "Arts and Prosocial Impact Study" (of which this review is the first phase), we are preparing to field a demonstration with at-risk youth, along the lines just mentioned. Several factors will make this pricier than typical arts programs. Not only will it include an elaborate evaluation component, but it will also be longitudinal (extending over years to capture long-term changes in youth behavior), multi-site (running in several urban centers to ensure generality and transferability), and include converging measures (providing many tools to assess different features of participants' behaviors and attitudes).

Although key demonstrations are not likely to be cheap, we believe they could well be worth the investment for federal, state, or private funding agencies. The scientific knowledge and political leverage that might follow from convincing demonstrations of

social benefits of the arts are part of the pay-back. Perhaps more important, subsequent implementations that follow always cost much less than initial demonstration programs. In education, for instance, the demonstration NASDC schools cost far more than the average classroom, so their dramatic gains in student learning might not seem terribly impressive after all (pay enough and you can buy the best tutors). But, in fact, part of the charter of the NASDC schools is to develop designs that, when replicated at scale, cost no more than today's schools. By the same token, arts demonstrations such as the one we are planning might be costly, however, they should be just one-time costs; recurring implementations of the program should be well within current budgets for many arts programs. Moreover, if key demonstrations show that arts programs can cultivate prosocial youth behavior, those budgets may expand anyway.

#### **Evaluation Add-ons**

While large-scale demonstration studies are being designed and conducted, on-going smaller-scale arts programs can begin today to include simple evaluation components in their intervention designs. We believe these can be important, yet also economically feasible additions to on-going programs. And, since there is no single best way to evaluate a program, several evaluation options can be considered; some may be more complete than others, but the less thorough ones also have the virtue of being simpler and less expensive to implement. Below we present, with some detailed discussion, a few practical pointers to developing evaluation add-ons, most culled from the few (10) sound evaluation plans we found in our Lib/Net dataset. Several of the Net programs abstracted in Appendix B (especially those by DuPont, Gourgey, or Luftig) provide concrete examples of these principles.

- *Use well established instruments to measure expected cognitive and behavioral changes.* If an arts intervention makes precise claims about its target outcomes (many, although unfortunately not all, do), the first simple but crucial step in building an evaluation add-on is to find a test or instrument that can measure the claimed changes. Although it is tempting to create new ones "from scratch", there are at least two reasons to adopt existing measures instead. Most importantly, good ones have well-established psychometric properties – meaning that they can reliably and validly measure the targeted outcomes. Further, many of these relatively standardized tests are freely available. Interventions that try to show arts programs can enhance general cognitive skills, for example, usually have a wide range of choices. The California Achievement Test (CAT) or Metropolitan Reading Comprehension Test of the Reading Diagnostic Test (MAT6) measure reading skills; the Stanford Achievement Test rates broader academic



achievements; and the Torrance Tests of Creative Thinking might be useful in scoring some aspects of creativity. Moreover, a collection of tests (the Musical Achievement Assessment Form, to name just one) also are available to measure arts-specific cognition. Finally, both arts interventions and other social programs can operationalize behavioral changes in a variety of ways (drop-out rates, truancy rates, self-perceptions, or teacher judgments, for instance). Other instruments are mentioned in abstracts of the Evaluation section of Appendix B. Most of these tools should be relatively economical to apply in an arts intervention, although choosing the appropriate ones always requires care.

- *Use quantitative measures in addition to qualitative ones.* As noted, many arts programs build their evaluations almost exclusively on testimonials and relatively informal observations by teachers or students. These are the simplest kind of qualitative evaluation methods. Qualitative evaluation, often referred to as ethnographies, can be very useful, but they usually require considerable skill and time to apply properly (see the Redfield and Stinson studies in Appendix B for examples of interventions that relied heavily on qualitative evaluation). While basic qualitative techniques, such as classroom observation, should be included in even the sparsest arts evaluation, we therefore suggest that they be used more to complement some of the quantitative measures just reviewed, rather than as a centerpiece. Speaking broadly, simple quantitative approaches usually are the most compelling and cost-effective means of demonstrating the value of an arts program.

- *Use multiple or converging measures, as budgets permit.* Extending the idea of combining quantitative and qualitative measures, many highly rated arts evaluations in the Lib/Net dataset employed several evaluation instruments. This is a good strategy for several reasons. In some cases studies used a collection of tools simply because they were looking for several distinct cognitive or behavioral changes (e.g., improvements in reading as well as decreases in nonsocial behavior such as truancy) and needed at least one instrument for each effect. However, other evaluations also combined multiple quantitative measures for a single outcome (e.g., using several tests of reading comprehension). This strategy of "triangulating" makes sense especially for outcomes that are regarded as imprecise (like creativity), broad (like prosocial behavior) or multifaceted (like reading comprehension). Of course, using multiple converging measures of targeted effects may enhance the overall quality of an arts program evaluation, but each new measure also adds costs to fielding an intervention. The costs and benefits of each addition need to be seriously considered; similar cautions apply to the following principles.



- *Interventions should ensure enough participant time to realize effects.* One of the most common failings of arts interventions, in our opinion, is that they simply do not provide participants enough time (too few weeks in duration, or perhaps too few sessions per week) for many of the expected outcomes to appear. Across all kinds of behavioral interventions, from education through sports, "time-on-task" usually is the best predictor of success. Naturally, extending a program also adds costs to the intervention, at least in terms of teacher or mentor commitments. But programs that have decided to conduct an evaluation must ask what the real value of an intervention is, if participants are simply unable to learn what the program could teach them – or if developers are unable to determine whether the program is fundamentally flawed or just too brief. Viewed this way, running a program for an insufficient duration might be much more costly than extending it. One way to determine how long an intervention should run, while keeping costs down, might be to increase the number of sessions but limit the number of participants in the program, at least for its first run. However, reducing participants has its own dangers, as we note below.

- *Interventions should include enough participants to demonstrate significance.* One of the first questions researchers ask when developing a quantitative evaluation design is, roughly: "How many participants do I need to include in the experimental group so that if the treatment really is effective, I can demonstrate it scientifically?" The statistical tests used to determine scientific significance, naturally, allow more confidence that an outcome of a given size is real if more participants contributed to the data – with just a handful of subjects, almost anything can happen by chance. Unfortunately, some arts studies that included evaluations had so few participants that it would have been impossible to scientifically demonstrate the intervention worked, even if, in fact, it was an extremely beneficial one. Arts programs planning an evaluation, therefore, should take some care to determine the number of participants in their experimental design. This calculation costs little (anyone who recalls an intro statistics course can do it), and the cost of guessing too low, in scientific terms, is high indeed.

- *Instruments should be applied before and after an intervention.* This is one of the simplest yet most important features of a good evaluation design. An arts program that wants to claim, say, that it can lead to reductions in antisocial behaviors, or improvements in cognitive skills, can only make good on this claim if they measure behaviors and cognition *before* the intervention begins, as well as afterwards. The differences between scores on such "pre-tests" and "post-tests", rather than the absolute scores on the post-tests, measure the changes – either reductions or improvements – that can be attributed to

the arts intervention. Fortunately, the cost of gathering evaluation measures before, in addition to after (and during), an intervention, should be relatively modest: no new instruments need to be created, they simply need to be applied more than once during the course of the program.

- *Control as well as experimental groups are important.* An experimental condition is a group of participants that engage in an arts program; a control condition comprises a group that does not – but which is otherwise as similar to the experimental group as possible. For instance, students in an experimental condition might receive an hour of instruction each day in drama or the media arts; students in a control group might be drawn from a demographically comparable class at the same age-level, but receive an hour of traditional instruction in place of the arts education. Many arts programs we reviewed did not include control conditions (if they did evaluation at all). Aside from the difficulty of finding two highly similar groups of participants, the need to field a control group can double (or more) the participants, teachers, and materials needed – and so dramatically raise costs. Offsetting these costs, as we have noted, the scientific benefits of well-controlled experiments are substantial. Without controls, arts programs are open to the criticism that something other than the intervention per se accounted for any improvements in participant outcomes. Those who are not art advocates will likely be comfortable making such objections.

The principles outlined here should not be followed slavishly. Indeed, including a statistical consultant during the design phase of an evaluation would certainly help to deal with several complexities that might arise. For one, we have ignored several additional important decisions that need to be made when developing an evaluation design (e.g., whether to provide control groups that tightly resemble the experimental one, or comparison groups that are only loosely similar). The points also will have to be tailored to the needs of each program (e.g., the appropriate quantitative measures will depend on targeted outcomes). Moreover, some principles can be ignored almost entirely, though often at loss of some scientific credibility (e.g., single measures might work when converging ones are too costly or not available). Overall, though, the more programs can adhere to the principles the more likely they will design high-quality evaluations that might yield solid evidence about the efficacy of arts interventions. Of course, as noted, the principles can raise costs of evaluations even as they boost quality. In the final section we outline a few ways projects can cut these costs through sharing.

### Sharing Mechanisms

Much like other social interventions, arts programs could share knowledge and experiences in several ways that might help reduce evaluation costs, improve evaluation quality, and, perhaps, ultimately lead to better arts programs. As the principles above note, perhaps the simplest way projects can share is by adopting standardized evaluation instruments, ones whose psychometric properties have been assessed in many past studies. More broadly, previous studies can offer new programs whole collections of evaluation procedures and measures. For example, according to the abstract of Davis' study (see Appendix B), here is what arts program developers might learn from the "Safe Havens" project:

Safe Havens showcases grassroots efforts as vehicles for learning and community development and provides ways to assess the relationships among goals, practices, and outcomes. Sponsors of other in-school and community arts programs would benefit from studying these centers' visions and methods and the application of the assessment model to local situations.

If organized effectively, then, such studies will share much more than a list of specific evaluations tools; they could offer a virtual "how to" primer on arts evaluation methodology. This, in turn, might not only cut substantially the costs of developing both the evaluation design of a program, but could also improve the quality of the intervention design itself.

There are probably dozens, if not hundreds of arts programs with equally valuable lessons to share. The biggest challenge to profitable sharing, therefore, may not a scarcity of knowledge about "what works" in arts interventions, but rather the lack of effective ways to connect those with the knowledge to those who need it. Further, although our evidence is only anecdotal, our experience suggests the need for effective communication networks is particularly acute in the arts. Speaking very broadly, we believe two key features characterize the community of arts programs.<sup>7</sup> First, it is populated by a vast number of small, primarily locally-based groups. This suggests communication across programs is essential: individually, each group may know little, but collectively, they house vast expertise. Second, most groups are meagerly funded. This suggests communication across groups is likely to be poor: resources usually are insufficient to build the infrastructure on which communication and sharing can be based.

Of course arts programs do have several effective ways to communicate. Personal contacts, conferences, and journals all offer forums for disseminating and sharing lessons

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<sup>7</sup> We believe arts programs are not uniquely characterized by these features. For example, community-based programs to redevelop urban parks are also numerous and, individually, under-funded. As expected, they also suffer from a lack of communication infrastructure, and, consequently, they share few lessons with one another.

learned. But these connections are limited, at least compared with those enjoyed by other communities. For example, educational research arguably has no more constituents (although perhaps substantially more funding) than the arts community. Yet, here dozens of journals, almost exclusively dedicated to evaluation of interventions and theory-based experimentation, abound. We know of no journals in the arts community devoted to reports on arts programs and theoretical analyses of the reasons for success and failure of different arts interventions.

Creating new print publications to address the individual, social, and economic benefits of the arts certainly is one way to improve sharing among fragmented arts programs, and thereby enhance arts evaluations. However, we suggest that emerging electronic tools, rooted primarily in Internet and WWW (World Wide Web) technologies, can also play an increasingly powerful role in drawing together the arts community. To close our discussion, we outline how these tools might foster communication among arts program developers. As Table 11 shows, several options are available, each offering different kinds of functionalities and exacting different costs.

| <i>Tool</i>                                | <i>What it does</i>                                                                                                                                                                                                                      | <i>How it could be used</i>                                                                                                                                                                                                                                                      |
|--------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| email                                      | Electronic mail (email) sends messages (mainly text) from one person to another; "aliases" (names that refer to a group of people) permit messages from one to many.                                                                     | -Individual intervention or program developers could talk directly to other programs known to them<br>-Common kinds of questions: "What is your project doing?" "How did you evaluate this?"                                                                                     |
| electronic "bulletin boards" or newsgroups | Users join a group of others with similar interests. Messages (still mainly text) get "posted" in a common space for all members to read. Discussion "threads" (messages on common topics) are usually managed and displayed separately. | -Users can ask a whole field of interested developers for advice.<br>-Common kinds of questions: "Has any program tried this?", "Why do you think this intervention failed?" "I need an evaluation instrument to measure X, any ideas?"                                          |
| moderated newsgroups                       | These are more organized than the free-for-all discussions in typical bulletin boards. The moderator typically packages commentary into topics, and often distributes summaries of issues, say weekly.                                   | -Less interactive than unmoderated newsgroups, here users can read summaries of current issues and challenges in the field, also submitting commentary that may get included in published discussions.                                                                           |
| on-line archives                           | Often associated with newsgroups, these are repositories of past discussions. Increasingly, these "virtual libraries" come with search tools that permit easy browsing and quick access to specific topics.                              | -Program developers just entering the field, or starting in a newsgroup, can easily access past discussions, sometimes getting answers to questions using search, rather than by issuing a new request.                                                                          |
| electronic journals ("ezines")             | The most polished of on-line publications, these look more like traditional printed articles (including graphics, in Web-based ezines) than brief text messages. As such they are also less interactive tools too.                       | -These serve a role similar to traditional journals with two important exceptions: (i) publication time is very short, so summaries of new programs can be shared with the community rapidly, and (ii) publication cost is very low, so many more project reports can be shared. |

Table 11 – Electronic Tools for Sharing in Arts Communities.



Viewed broadly, these on-line tools promise several advantages over traditional sharing mechanisms. Perhaps most importantly, they are interactive and encourage fast turn-around of ideas. Instead of having to read the current literature, for example, to find out whether another arts program has already tried an intervention, you can simply ask all on-line subscribers to a newsgroup about their past experiences. By the same token, they can benefit from your experiences almost as soon as you have data to share. Further, electronic media come with different degrees of formality, from casual email to rather sophisticated electronic journals. Relatively formal "ezines" can easily compete (in terms of audience, speed of publication, and, especially, price) with traditional print journals as places to publish reports on completed programs. Less formal forums should be even more invaluable to arts program developers. It is well-known, for example, that failed interventions (like failed scientific experiments) rarely find their way into journal reports. Consequently, program developers often have little way of knowing if the intervention they are planning essentially repeats a design that failed long ago. Informal venues like bulletin-boards and newsgroups are ideal for this kind of sharing, especially during the initial stages of a program and its evaluation. One might argue that this service is provided today through conferences and meetings of arts educators. Perhaps so, but we believe Internet tools can provide greater functionality, and at a much lower cost, in time and money. Arts practitioners on tight budgets generally go to only a few conferences a year. On the other hand, they can send and read email in a minute. And attending a conference might cost hundreds of dollars, while sending a message and reading replies takes only a few pennies.

The drawback of electronic tools, of course, is that they are new, and therefore unfamiliar or – even worse – inaccessible, to many in the arts community. But this is changing rapidly. The cost of WWW access is dropping dramatically (dedicated "Internet appliances" will shortly cost no more than a high-end TV), and software to manage email and organize newsgroups is becoming easier to use. We predict that within a couple of years virtually all members of the community interested in arts interventions and programs will have Internet access. We recommend that they make every effort to establish the kind of electronic communities which we sketched here. The potential benefits of such communication networks are impressive, though specific future functions are uncertain. For example, some on-line groups are not only using the Internet to share knowledge within their community, but also to gather information on outside funding sources, and to further their political agendas. The arts community sorely needs similar mechanisms to inform its constituencies and coordinate its actions in Washington.



## Appendix A

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## Appendix B

### ARTS RELATED LITERATURE (outside of school curriculum)

The citations and abstracts in this grouping comprise descriptions of arts-based intervention programs. Most programs are community-based and represent a number of different arts disciplines (e.g., dance, music, theatre). In some cases, art is used in combination with one or more other approaches (e.g., social skills training) to reach the target population. We were unable to find many references to community arts-based programs in the research literature. In fact, many of the articles in this section are descriptions of arts therapy programs. We were more successful finding information on community-based programs from our other sources (e.g., expert contacts, *Youth Today* newspaper advertisement, word of mouth). The lack of formal literature on the kinds of programs of primary interest to this project presents a challenge to researchers whose goal is to build upon a body of accumulated knowledge when designing an empirical study. They have to rely upon generally descriptive accounts of existing programs (usually unevaluated) and draw on other fields for relevant theory and methodology building.

**Anderson, S.C.E. (1991). Therapeutic recreation--Meeting the challenge of new demands. Journal of Physical Education, Recreation and Dance, 62(4), 25-55.**

Nine articles discuss therapeutic recreation, focusing on community reintegration, social skills training in mental illness, computer links for social service providers, approaches to professional preparation, assistive technology, play environments, self-esteem in adult clients, volunteers, and recreation and music therapy for sexually abused adolescents.

**Bannon, V. (1994, October). Dance/movement therapy with emotionally disturbed adolescents. Paper presented at the "Safe Schools, Safe Students: A Collaborative Approach to Achieving Safe, Disciplined and Drug-Free Schools Conducive to Learning" Conference, Washington, DC.**

This outline profiles two programs that use dance/movement therapy to help students with low self-esteem, poor body image, poor self-control, lack of trust in others, difficulty identifying and expressing feelings, and poor interpersonal relating skills. Students referred for dance/movement therapy services are assessed for appropriateness, and are eventually scheduled for weekly sessions. Students are seen either individually, in pairs, or in small groups. This therapy involves a holistic approach of psychotherapy which encourages self-expression through movement. It is primarily a non-verbal therapeutic modality which promotes emotional and physical integration. Included in the outline of this program is an overview; a purpose statement; the implementation period of the program; program characteristics; the targeted population; the services provided; the staff; funding

concerns; problems; and evaluation data. The programs were designed to increase social competence and to allow children and adolescents the opportunity to express creatively their inner concerns, anxieties, and emotional conflicts in a safe non-threatening manner.

**Castillo, R. (1996). Show them a better way: BARRIO de GLENDALE Mural Renovation Neighborhood Project [Program descriptions]. (Available from R. Castillo, BARRIO de GLENDALE, Mural Renovation Neighborhood Project, Postal Office Box 1838, Glendale, AZ 85311)**

Show Them A Better Way is a non-profit project aimed at showing the economically disadvantaged neighborhood barrio children/youth a better way to build self-esteem, character, personal and leadership development skills. Youth are shown alternatives to drugs, gang violence and parental neglect by exposing them to educational, social and multi-cultural artistic activities. Show Them A Better Way's current project is the restoration of Glendale's Barrio Mural which is the center of an economically-depressed area that is vibrant with life. The Mural has been the cultural pride of the local elementary school students, barrio youth, and neighborhood residents.

**Commonwealth of Virginia Department of Correctional Education (DCE). (1996, January). Expressions IV: Exhibit of the Youth Industries Program [Press release]. (Available from Virginia Department of Youth and Family Services, 7th and Franklin Streets, 700 Centre, 4th Floor, P.O. Box 1110, Richmond, VA 23208-1110)**

Richmond, VA, January 22, 1996 -- Youth from the state's six juvenile correctional center exhibited and sold arts and crafts and Youth Industries prototypes. The exhibit was entitled "Expression IV" and is the result of the Department of Youth and Family Services and the Department of Correctional Education Youth Industries Project. Youth Industries was designed to teach marketing skills, positive workplace behavior, and encourages youth to seek gainful employment upon release from the juvenile correctional center. Proceeds from the art exhibit are to go toward each facility's restitution program and into the youths' accounts. "Expressions IV" is to present creative art work ranging from pencil drawings to prototypes from the Youth Industries Program.

**Costello, L. (1995). Part of the solution: Creative alternatives for youth. Washington, DC: National Assembly of State Arts Agencies.**

This booklet describes programs that illustrate the positive difference made in the lives of children and their families by artists, arts organizations, and community groups with assistance from the National Endowment for the Arts, the 56 State and jurisdictional arts agencies, and the seven regional arts organizations. The programs described show that disciplined and creative work in music, dance, theater, visual arts, folk arts, film and video, literature, and design can help instill values, create pride in cultural heritage, and foster self-esteem. The States represented in the

programs described are Maryland, Arizona, Vermont, California, Louisiana, South Carolina, Colorado, Rhode Island, Oregon, Texas, and Virginia. A Maryland program teaches self-expression and instills self-confidence through dance. An Arizona program involves a partnership of artists, private enterprise professionals, prosecutors, law enforcement officials, and educators in helping youth reject drugs through after-school arts programs. In California, an arts program helps mend rifts in the community caused by social and economic unrest, and in Louisiana, a program develops creative and business skills through an arts guild for teens.

**Dabrowski, R.M., et al. (1993). Community-based, family-focused prevention of youth substance use. (ERIC Document Reproduction Service No. ED 362 819)**

Two community-based, family-focused programs were developed to intervene with risk and resiliency factors (self-esteem, assertiveness, and family and peer relations) hypothesized to impact on drug abuse. Both programs served youth and their parents or guardians. Substance Use Prevention and Education Resource Through Arts and Recreation (SUPER STARS) targeted youth between the ages of 6 and 10. Substance Use Prevention and Education Resource (SUPER II) targeted youth aged 11 to 17. Significant findings in SUPER STARS evaluation included an increase in racial pride and problem solving skills for parents and an increase in cultural awareness for youth. In SUPER II, significant findings included an increase in assertiveness and self-esteem of youth, and an increase in knowledge of drugs and knowledge of communication in both youth and parents. Although the participants' reported drug use was minimal both before and after the program, strengthening resiliency factors may help protect these youth from future drug use. These findings offer support for the implementation of multi-faceted prevention and intervention efforts to prevent and reduce the incidence of substance use among high-risk youth.

**Davis, J. (1995). Safe Havens: Portraits of educational effectiveness in community art centers that focus on education in economically disadvantaged communities [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/davis.html>.**

Arts education does not have to take place in schools. Community art centers have been providing arts experiences and education for children and adults for decades. The community art centers showcased in Safe Havens present five different models of effectiveness based on Project Co-Art's "authentic" assessment model: "Authentic assessment is constructed out of objectives and criteria that are relevant to and valued by the field itself — not imposed from outside in." The Project Co-Arts researchers sought to reflect the diversity of community art centers and explore different models of effectiveness that "might demonstrate the flexibility of our developing evaluative frame." For Project Co-Arts, "educational effectiveness is not a what that either happens or not; it is a when that happens more or less and is marked by certain identifiable symptoms." The report describes these characteristics in five centers in distressed inner-city communities. Safe Havens showcases grassroots efforts as vehicles for learning and community development and provides ways to assess the relationships among goals, practices, and outcomes. Sponsors of



other in-school and community arts programs would benefit from studying these centers' visions and methods and the application of the assessment model to local situations.

**Goldstein, E. (1995). Writing from the edge: A New York playwriting program for "at risk" students. Teaching Theatre, 6(3), 1-2, 11-12.**

Posits that theater can be a transforming experience. Describes a program, "Write on the Edge," run by the Manhattan Theatre Club which attempts to formalize and institutionalize theater's potential to alter the course of young people's lives. Notes that students are drawn from New York city jails and alternative high schools. Concludes that the program has been effective.

**Malchiodi, C.A. (1990). Breaking the silence: Art therapy with children from violent homes. New York: Brunner/Mazel, Inc..**

Art therapy is viewed as a tool for intervening with children from violent homes. Art therapy has proven to be an effective method of assisting traumatized children, allowing them to express their feelings of fear, guilt, and anger in a nonverbal and nonthreatening manner. Most children love to draw and they can reveal much to the trained therapist. Registered art therapists are trained to the master's degree level or its equivalent, with backgrounds in both art and psychology. Their education includes methods to assess, evaluate, and treat adults, children, and families. The author demonstrates how to use art therapy strategies to bring out the hidden feelings of children and details how to write art therapy evaluations. The author also examines how to conduct short-term art therapy in shelters where children may stay for only brief periods and how to effect a termination in what is basically a crisis intervention center. The drawings of sexually molested children reflect symbols of molestation that present themselves in art work. Featured throughout the book, the drawings clearly represent the extraordinary suffering that abused children experience and show that such children can be reached. The development and implementation of art therapy programs for children are described. A resource list is appended that contains suggested further readings in art therapy for children and families in violent settings. 109 references and 95 illustrations.

**Naitove, C.E. (1982). Arts therapy with sexually abused children. In S.M. Sgroi, Handbook of Clinical Intervention in Child Sexual Abuse (pp. 269-308). Lexington, MA: Lexington Books.**

This paper explains the purpose and use of arts therapy with victims of child sexual abuse, based on the work of Clara Jo Stember, an art therapist with Connecticut's Sexual Trauma Treatment Program for sexually abused children. The arts therapies help people understand themselves, release tensions and anxieties, learn specific coping and communication skills, and facilitate the resolution of conflicts. These therapies include the use of music and sound; movement and dance; color, form, and line; mime; and drama and poetry. The Connecticut program integrated the arts with



other approaches and rested on the philosophy of maintaining and enhancing the integrity of the family unit whenever possible. Outreach services were provided in the home to strengthen the family. Joint therapy sessions involving the victim, the therapist, and the arts therapist were conducted. The goals of arts therapy were to provide gratifying arts experiences, to elicit verbal and nonverbal expressions of overt and internalized conflicts, to promote an alliance with the therapist, to reaffirm the client's strengths, and to accelerate maturation of delayed cognitive and functional behavior. The design of such a program must consider the effects of the victim, the victim's willingness to participate, the victim's nonverbal behavior, the victim's self-awareness, and the victim's capacity to project a potential or future identity. Therapists should introduce the arts in a nonjudgmental manner and act as an interested observer or facilitator of creative expression. Time must be provided for the completion of each activity and for closure. Case examples and illustrations of children's art are included. Seventeen references are listed.

**National Assembly of Local Arts Agencies [NALAA] & NALAA's Institute for Community Development and the Arts. The Arts Build Communities: A Training Handbook on Arts Programming and Public Housing. Washington, DC: Authors.**

Public housing residents across the country are using more than bricks and mortar to strengthen their neighborhoods and improve their quality of living. They are using the arts. From beautifying housing structures to opening worlds of artistic and creative learning, the arts enable public housing residents to take greater "ownership" of their neighborhoods and pride in their community.

The Arts Builds Communities: A Training Handbook on Arts Programming and Public Housing profiles 17 visual and performing arts programs and describes the positive impact on both the residents and facilities in public housing communities. Written with housing residents, local arts agencies, housing agency staff, and other practitioners in mind, the handbook clearly describes the goals of each program, how the program services are delivered, sources of funding, and characteristics of the program which can be adapted to address the needs of other communities. To make it easier for readers to develop their own programs, the handbook includes a step-by-step action plan for program development.

**National Assembly of Local Arts Agencies [NALAA] & NALAA's Institute for Community Development and the Arts. Building America's Communities: A Compendium of Arts and Community Development Programs [Interim report]. Washington, DC: Authors.**

Over the past thirty years, not-for-profit community development corporations have invested a tremendous amount of time and energy in rebuilding neighborhoods and creating healthier communities. As part of that work, many community development corporations are forming collaborations with artists and a wide array of community-based arts organizations to promote the concept of the arts as a development

resource. This publication has been developed to provide an overview of this emerging field. Its purpose is to examine the use of arts and culture as an integral component of community revitalization and community enhancement and to help contribute to an understanding of the present status of arts and community development.

**New Futures for Youth. (1996, March). Umoja Studio and Arkansas Arts Center Museum School [Program descriptions]. (Available from Ann Clancy, New Futures for Youth, 209 West Capitol Avenue, Little Rock, AR 72201-3630)**

New Futures for Youth works with two of the efforts in Little Rock. One (Umoja Studio) focuses on performing arts and the other (Arts Center Museum School) is primarily for visual arts. Both are neighborhood/community-based and are funded in part by city tax dollars that are earmarked for prevention, intervention, and treatment. New Futures, through a contract with the city, provides monitoring and technical assistance to 15 organizations that receive these funds. New Futures also assists in capacity building and community revitalization. Umoja conducts classes in dance, academic tutoring, visual arts and choir on a weekly basis. Linkages are established with Arkansas Arts Center, Territorial Restoration, Arkansas Repertory Theater, and other theatrical venues. Touring companies have provided performances and classes. Umoja also sponsors a community garden project and has participated in a community mural (Arts Center) at the East Little Rock Neighborhood Alert Center. The Arkansas Arts Center Museum School offers programs for public murals, sculptured towers, street art, and a portable gallery. Linkages with other programs include The Doreas House, Black Community Developers, Umoja Studio, and Ives/Sunset Tenant Council.

**Nielsen, K.E. (1982). Creative arts therapy as a tool in promoting ego integration in delinquent adolescent girls. Pratt Institute Creative Arts Therapy Review, 3, 21-31.**

Describes art therapy in a residential group home for 10 13-17 yr old females who had been placed because of truancy, running away, drug use, or promiscuous or acting-out behavior. In response to chaotic transference in the residents, the author reports chaotic countertransference reactions in her early experience at the residence. Residents feared both being engulfed by the therapist and not getting enough of her. Gradually a balance emerged that stressed providing external limits, encouraging productive art work or experimentation, and allowing expressions of verbal hostility. Work with a 14-yr-old S to control the barrage of impulsivity and the extreme panic she felt when not gratified is outlined. S needed a feeling of specialness that was accomplished without interfering with the needs of other Ss by the exchange of created gifts between S and the therapist. It is suggested that the use of creative modalities and interventions provided a nonthreatening structure to work within as the struggle to integrate opposite strivings occurred.

**Oakey, M.H. (1980). Lorton Art Program, Inc. [Evaluation]. National Institute of Justice/National Criminal Justice Reference Service Microfiche Program, Washington, DC.**

Results are reported from an evaluation of the inmate art program at the District of Columbia Lorton Correctional Facility. The Lorton Art Program, Inc., which is supported primarily by the National Endowment for the Arts and private foundations and corporations, is a comprehensive fine arts program which uses art education and individual skills development as rehabilitation means. Classes are conducted for a minimum of two and one-half hours per session four days a week at the Lorton minimum security facility and youth centers I and II. The evaluation aimed at determining the program's impact on participant recidivism, student characteristics, student program performance, institutional staff opinions of the program, and student attitudes toward the program. Data were obtained from the art director's files and her evaluation of each student's performance, District of Columbia Department of Corrections records (inmate characteristics, parole violations, and new convictions), results of an institutional staff survey, and participant questionnaires. The study population was 372 participants from the first classes. of the total sample, 252 had been released, with 102 released through community correctional centers and 150 released to parole supervision. At the conclusion of the study, 201 (79.8 percent) of the 252 were still in the community. A comparison of program participants and nonparticipants provided no conclusive evidence that participation in the art program reduced recidivism; the evaluation of treatment and administrative staff was highly favorable. An anonymous survey of participants showed less enthusiasm but was generally favorable. The program has been sufficiently effective for the department of corrections to consider assuming all of a major portion of the program's funding. Tabular data and a bibliography are provided.

**Powell, L., & Faherty, S.L. (1990). Treating sexually abused latency age girls: A 20 session treatment plan utilizing group process and the creative arts therapies. Arts in Psychotherapy, 17(1), 35-47.**

Describes a 20-session treatment plan that combines the theories of the creative arts therapies and group process, and as a result provides a time-limited psychoeducational intervention that can be used to help young girls begin the process of working through the complex issues regarding sexual abuse. Self-portraits drawn by patients before and after treatment illustrate how this combined treatment promotes positive, empowering, and corrective resolutions in treatment.

**Tibbetts, T.J., & Stone, B. (1990). Short-term art therapy with seriously emotionally disturbed adolescents [Special Issue: The creative arts therapies with adolescents]. Arts in Psychotherapy, 17(2), 139-146.**

Investigated what emotional and behavioral changes would result from providing short-term art therapy to 20 seriously emotionally disturbed (SED) adolescents. Ss were given the Burks' Behavior Rating Scales for Organic Brain Dysfunction and the

Roberts Apperception Test. The intervention was effective in increasing a sense of identity in SED adolescents and in helping them to become more aware of and realistic toward their views of themselves and their environment. Short-term art therapy was most effective with depressed SED adolescents and may be highly useful in reducing severe feelings of anxiety and rejection.

**Tresser, T. (1996, March 27). Community Arts Programs (CAP) [Program description]. Personal communication on Internet.**

The Community Arts Program (CAP) combines cultural programming, community resource development and economic opportunity. They work out of several spaces, and created a 130 seat performance space, a community activity center, and a small art studio. The main objective of the CAP was to: (1) Create community unity by providing free, accessible and relevant cultural programs, special events and celebrations for the people of Howard Street; (2) Create positive youth development through after school arts classes, leadership development, special events and other cultural programs; and (3) Create jobs and economic opportunities through cultural enterprises. The CAP presented all-day free arts festivals, art classes, Farmer's Markets and Craft Fairs, rap concerts, classical music, teen dances, and a mini-circus. The most popular project was a twice-monthly All-Ages Open Mike Show, where performers from 5 to 65 shared their talents in an alcohol free, relaxed, neighborly setting. The Open Mike program led to the publication of a community poetry magazine, "The Written Word", and a weekly after-school writing class.

**Unsworth, J.M. (1990). Art and the drop-out student. School Arts, 90(4), 14-15.**

Argues that a major factor for student dropouts is lack of self-esteem, and shows the therapeutic value of art activities. Describes a self-portrait lesson with 15- and 16-year-old juveniles in a detention center. Decries the lack of attention to art in the schools. Suggests allowing students to practice right-brain drawing can improve self-concept.

**U.S. General Accounting Office [GAO]. (1992). Adolescent drug use prevention: Common features of promising community programs (Report No. GAO/PEMD-92-2). Washington, DC: Author.**

As part of the national effort to stop drug use, it is increasingly advocated that early work with young adolescents not only address the individual but also strengthen the positive influences of the family, peers, school, and community. The Chairman of the House Subcommittee on Select Education asked GAO to examine the design, implementation, and results of such comprehensive, community-based drug abuse education programs, without regard to their sources of funding. GAO's overall objective was to describe promising approaches to comprehensive youth drug prevention and identify important features of such efforts that merit attention by others striving to make headway in this area. These features were (1) a comprehensive strategy, (2) an indirect approach to drug abuse prevention, (3) the goal of empowering youth, (4) a participatory approach, (5) a culturally sensitive



orientation, and (6) highly structured activities. In addition, GAO found that programs experienced common problems in six areas of program implementation: (1) maintaining continuity with their participants, (2) coordinating and integrating their service components, (3) providing accessible services, (4) obtaining funds, (5) attracting necessary leadership and staff, and (6) conducting evaluation (that is, there was a lack of evaluation findings on these programs).

**Washington State Historical Society. (1995). Insight out (A different perspective): Catalogue and exhibition of the Experimental Gallery Program, 1994-1995. (Available from the Washington State Historical Society, 315 North Stadium Way, Tacoma, Washington 98403)**

The Experimental Gallery was founded at the State Capital Museum, a branch of the Washington State Historical Society, in 1992 to provide experiential learning opportunities to youth who are experiencing problems in their lives. In 1996 the Experimental Gallery will form its own non-profit organization. The goal of the program is to teach responsible citizenship through the arts and humanities reflecting the State Capital Museum's political culture and history mission statement. Since November 1992 the Experimental Gallery has worked in a close partnership with Washington State's Department of Social and Health Services, Juvenile Rehabilitation Administration (JRA). The Experimental Gallery has successfully served 700 incarcerated young adults who are significantly at risk of entering the adult correctional system. The Gallery also offers programs (on request) to "at risk" youth in local communities. All such projects are planned in partnership with appropriate community based organizations such as Community Mental Health, Community Youth Services, schools and local YMCAs (Olympia YMCA and East Madison YMCA, Seattle). The Experimental Gallery is recognized nationally for its pioneering work with incarcerated youth.

**Weitz, J.H. (1996). Coming up taller: Arts and humanities programs for children and youth at risk [Special report]. Washington, DC: The President's Committee on the Arts and Humanities with the National Assembly of Local Arts Agencies.**

This report reviews over 200 arts and humanities programs in communities across America that reach at-risk children and youth and describes the principles that make these programs effective. It was commissioned by the President's Committee on the Arts and Humanities. The report suggests that arts and humanities programs are crucial components of any community strategy that seeks to improve the lives of children and youth. It summarizes the principles, policies and practices found in promising programs, recommends continued examination of these programs and discusses their need for increased technical assistance and financial support. Profiles of 218 programs are included.



### ARTS RELATED LITERATURE (school curriculum-based)

The citations and abstracts in this grouping describe arts-focused programs that are part of a school curriculum. We were able to find more information on art education programs and studies than community-based arts programs in the research literature. While art in the context of the classroom is not the focus of this study, the literature yields some useful information on different approaches to introducing arts into complex, real-world settings. Also, some of the research on art education has looked at the effects of demographic differences (e.g., age, ethnicity) on sought-after outcomes (e.g., improved grades, attendance). There are also some useful lessons to be learned from this literature about teacher skills and experiences that can be applied to mentors and program administrators of community-based programs.

**American Alliance for Health, Physical Education, and Recreation. (1979). Try a new face: A report on HEW-supported arts projects in American schools (Report No. HEW-OE-77-02001). Washington, DC: Author. (ERIC Document Reproduction Service No. ED 179 437)**

An examination of 25 art programs funded at least partly by the Department of Health, Education, and Welfare funds throughout the United States is presented. Programs were nominated by professional organizations and 25 sites were selected and visited by project members. The document is presented in four chapters. Chapter I discusses some major issues in arts education raised by site visit reports. Chapter II, the major portion of the document, presents descriptions of the 25 programs. The first three reports concern IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers) sites in Columbus, Ohio; Glendale, California; and Eugene, Oregon. Other projects discussed are the Children's Art Museum in Denver; Fine Arts Career Education (FACE), Columbus, Georgia; Project Arts, Bethesda; Project Zero, which conducts basic research in art education at Harvard University; arts for the aging in St. Paul; the aesthetic education program of the Central Midwestern Regional Educational Library (CEMREL) in St. Louis; Theatre Resources for Youth (TRY) in Durham, New Hampshire; arts and reading development and Museums Collaborative, Inc., in New York City; the Windmill Street School in Providence, Rhode Island; and the Work Activity Center for Handicapped Adults in Salt Lake City. Brief descriptions of projects not visited comprise Chapter III. Chapter IV contains a listing of all sites initially nominated as well as names and addresses of contact persons for all projects mentioned in the report.

**Aschbacher, P., & Herman, J. (1995). The Humanitas Program evaluation, 1990-1991 [On-line]. Available: <http://aspin.asu.edu/~rescomp/broadbased/aschbacher.html>.**

Los Angeles Unified School District's Humanitas program produced significant positive results for students, teachers, and schools according to a quantitative evaluation study conducted by members of UCLA's Center for the Study of Evaluation. Humanitas students wrote higher-quality essays, were less likely to drop out of school, attended school more often, and reported more positive perceptions about their academic abilities than did a similar group of students to which they were compared. Their teachers also exhibited positive outcomes.

**Baber, E. (1970). Fine Arts Educational Improvement Project: Evaluation record 1969-1970. IL: Illinois Midstate Educational Center. (ERIC Document Reproduction Service No. ED 080 435)**

This document is an evaluation and record of the Fine Arts Educational Improvement Project, a Title III, E.S.E.A. "PACE" project administered in the state of Illinois. The project functioned primarily in the subject fields of art, drama, and music. Within the general purpose of improving educational opportunities in the arts, the project recognized these major objectives: 1) To provide live performances so that every child may have first-hand experiences with quality concerts, plays, and art exhibits or demonstrations; 2) To provide a variety of inservice training experiences for teachers to increase teaching effectiveness in the fine arts; 3) To provide models in the form of pilot programs to demonstrate unique approaches to fine arts education; and 4) To provide information materials, and services to project area schools through establishment and operation of a central Fine Arts Center. Measurement of evaluation results indicates that a significant number of the objectives of the project were attained. Samples of project materials are included in the report: evaluation forms, publicity forms, pre-performance notes, conference reports, curriculum guides in art and music. A related document is ED 037 473.

**Barnes, H. (1991, October). Learning that grows with the learner: An introduction to Waldorf education. Educational Leadership, 49(2), 52-54.**

The Waldorf Schools began in 1919, when Emil Molt, owner of the Waldorf-Astoria cigarette factory in Stuttgart, Germany, asked Rudolf Steiner to establish a school for the children of his workers. Steiner agreed, under the condition that the school be a unified 12-year school open to all children, independent of political and economic control, with educational responsibility in the hands of the teaching faculty. Today, 552 schools in 32 countries work with the Waldorf principles and methods. There are 134 schools in Germany, 259 in other European countries, 120 in the United States and Canada, and 17 in Australia. Each school is administratively independent. Thirty-three full-time teacher training institutes operate in seventeen countries; five are in North America. The Association of Waldorf Schools of North America (AWSNA) sponsors an annual conference and regional conferences. The

association also sponsors conferences and workshops for schools, parents, and the public. Twice a year, an informal international circle meets in Stuttgart and the Hague.

**Brand, M. (1995). Relationship between home musical environment and selected musical attributes of second-grade children [On-line]. Available: <http://aspin.asu.edu/~rescomp/attitudes/brand.html>.**

Parents are children's first teachers. Because parental involvement has been shown repeatedly to influence children's school performance, it has been a hallmark of the education reform movement. Manny Brand's 1986 study sought "to determine the relationship between home musical environment and musical attributes of second grade students." The musical attributes included tonal and rhythmic perception and achievement in general music classes. This study reinforces the importance of parents' attitudes for primary children's performance. As educators involve community members in education, this study underscores the value of working closely with parents. Positive attitudes toward music translate to music achievement among the students. Participating in this correlational study were 117 seven-year-olds who attended one elementary school in a large urban district and their parents. Primarily Hispanic and from an area considered to be "disadvantaged," the participating families completed Brand's Home Musical Environmental Scale (HOMES). Written in Spanish and English, the tool explores parents' attitudes toward music, their musical involvement with the child, parents' concert attendance, and ownership and use of a record or tape player. The general music teacher evaluated the students' musical achievement through the Music Achievement Assessment Form (MAAF), which explores subjects' musical knowledge, performance and music reading skills, and interest in music. Brand used the Primary Measures of Musical Audiation (PMMA) to test the children's tonal and rhythmic perception and their music aptitude. Scores on HOMES were not related to tonal or rhythmic perception, but a statistically significant relationship emerged between HOMES ratings and children's musical achievement. Only Factor 1 — "parental attitudes toward music and musical involvement with child" — was significantly related to musical achievement. Concert attendance, use of records and tapes, and parents' playing a musical instrument were not significantly related to children's musical achievement. The results of this study are consistent with other studies on environmental characteristics and children's musical responses.

**California State Department of Education. (1976). Promising programs in arts education: For California public schools [Program descriptions]. Sacramento, CA: Author.**

Twenty-three exemplary art education programs in California school districts are identified and described. Selected on the basis of criteria stressing program management and commitment, these programs represent three categories: comprehensive multiart experiences, in-school programs, and shared community-school resources. The comprehensive programs make various use of resource

teachers, professional artists, community art education resources, and demonstration schools with inservice education components. In-school programs encourage environmental beautification projects, dance and movement workshops, publications of student art and creative writing, and participation in community events. School/community programs, often utilizing resources at local universities and museums, provide individual and group art experiences, and sponsor theatrical workshops and touring programs. For each program, information is given about initiator, grade level, funding, and contact.

**Catterall, J.S. (1995). Different ways of knowing: 1991-94 national longitudinal study final report [On-line]. Available: <http://aspin.asu.edu/~rescomp/broadbased/catterall.html>.**

The Different Ways of Knowing program was launched by the Galef Institute of Los Angeles in collaboration with educators. The Galef Institute's purpose was to develop an instructional approach based upon the premise that integrating visual and performing arts with social studies and other core curriculum subjects would improve learning outcomes for high-risk elementary school children. James S. Catterall's longitudinal, multisite evaluation study of the program provides evidence to support interdisciplinary teaching through the arts. The study evaluated the Different Ways of Knowing program as implemented through four school partnerships in diverse urban settings over a period of three years. It found the program produced significant positive effects on student achievement, motivation, and engagement in learning, and notable changes in classroom practices. The results offer considerable evidence of the effectiveness of three strategies: 1) interdisciplinary teaching that incorporates the arts into core curriculum areas, 2) instructional practices that actively engage students in the process of learning, and 3) professional development that enables teachers to collaborate with colleagues and adapt strategies to their unique classroom settings.

**Collett, M.J. (1991). Read between the lines: Music as a basis for learning. Music Educators Journal, 78(3), 42-45.**

Discusses the integration of aural, visual, tactile, and kinesthetic modalities into teaching to help at-risk students retain lessons. Suggests combining the "Learning to Read through the Arts" approach with sequential arts instruction. Recommends musical pieces to be used while students listen, discuss, and record their analysis of the music and stories.

**Costantino, G., Malagady, R.G., & Rogler, L.H. (1986). Cuento therapy: A culturally sensitive modality for Puerto Rican children. Journal of Consulting & Clinical Psychology, 54(5), 639-645.**

Epidemiological studies indicate that Hispanics underutilize community mental health facilities in proportion to their needs and often fail to benefit from traditional psychotherapeutic services. The present study investigated the effectiveness of a modeling therapy designed to be sensitive to Hispanic culture. In one version of the



modality, cuentos (folktales) from Puerto Rican culture were used to present models of adaptive behavior and in another version folktales were tailored to bridge Puerto Ricans' bicultural conflict. 210 high-risk children from kindergarten through the 3rd grade and their mothers were randomly assigned to receive either cuento therapy, traditional art/play therapy, or no therapy. Results indicate that cuento therapy significantly reduced children's trait anxiety, as measured by the State-Trait Anxiety Inventory for Children, relative to traditional therapy and to no intervention and that this trend was stable over 1 yr. The cuento modalities also increased Wechsler Intelligence Scale For Children--Revised (WISC--R) Comprehension subtest scores and decreased observer-rated aggression. The need to develop and evaluate culturally sensitive therapeutic modalities for Hispanics is discussed. (30 ref)

**Darby, J.T., & Catterall, J.S. (1995). The fourth 'R': The arts and learning [Online]. Available: <http://aspin.asu.edu/~rescomp/compilations/darby.html>.**

A growing body of research has highlighted the importance of art in education, yet many decision makers still seem unaware of the arts' potential. Many see the arts as an educational frill that should be cut with the first trim of budget. Jaye T. Darby and James S. Catterall attempt to banish arts ignorance with their lengthy review of research and practice in arts education. They start with a number of philosophical concepts proposed by leading thinkers on the arts, then combine them with journal excerpts from teachers who use the arts and descriptions of four model arts programs. The result is a blend of theory, research, and practice that makes a strong argument for integrating the arts (the fourth "R") into all schools, particularly where students are disadvantaged or at risk of failure. The authors point out that art curricula offer many approaches to subject matter; therefore, they provide better learning opportunities for low-achieving and "problem" students. Art activities can also help students find satisfaction and success in school, two essential elements for the learning process. As examples of how the arts can help low-achieving students succeed, the authors present excerpts from teacher journals.

**DuPont, S. (1995). The effectiveness of creative drama as an instructional strategy to enhance the reading comprehension skills of fifth-grade remedial readers [Online]. Available: <http://aspin.asu.edu/~rescomp/targeted/dupont.html>.**

This study by Sherry DuPont describes a six-week creative drama program that enhanced reading comprehension in fifth-grade remedial readers. Higher scores on the posttest for the treatment group implied that these students were "able to transfer and apply a skill or ability that was acquired during the treatment period to new, unrelated, reading material that appeared on the MAT6." The study involved three groups of 17 fifth-graders in three different schools. All had been placed in the remedial reading program based on their scores on the California Achievement Test (CAT). Scores on both the CAT and the Metropolitan Reading Comprehension Test of the Reading Diagnostic Test (MAT6) pretest showed that the three groups were equivalent at the beginning of the study. For the treatment group, (Group One) DuPont employed a structured daily program that consisted of reading selected



nonillustrated children's literature stories and participating in creative drama activities. Students read both silently and orally and then dramatized their reading. They also took part in "oral and pantomimed extensions" of each story. The program for Group Two was a modification of Group One's treatment: Students engaged in the same reading activities, followed by vocabulary lessons and discussion of the story. Group Three served as a control group. This group met with its regular remedial reading teacher and received only its regular program consisting of reading skills instruction and no creative drama. All three groups were then posttested using MAT6. Group One showed a significant increase in mean score, while Group Two showed a significant decrease. The control group showed no significant difference between pre- and posttest mean scores.

**Epstein, J.L., & Dauber, S.L. (1995). Effects on students of an interdisciplinary program linking social studies, art, and family volunteers in the middle grades. *Journal of Early Adolescence*, 15(1), 114-144.**

Several components of middle grades reform were explored in an empirical evaluation of the effects on student learning (N = 400 students in grades 6-8) of the Teachers Involve Parents in Schoolwork (TIPS) Social Studies & Art Volunteers program in an urban middle school in Baltimore, MD. To create opportunities for students to study interdisciplinary connections between art & social studies curricula, volunteers prepared & presented discussions of prints of well-known art in social studies classes. Survey & questionnaire data show that students increased their awareness of art, developed attitudes toward & preferences for different styles of art, & were able to express their likes & dislikes. Findings support the viability of the program as one that may help other middle schools organize volunteers as part of a comprehensive program of six major types of school, family, & community partnerships. 5 Tables, 33 References. Adapted from the source document.

**Fasko, D.J. (1992, November). *Individual differences and multiple intelligences. Paper presented at the Annual Meeting of the Mid-South Educational Research Association, Knoxville, TN.***

Recent educational research indicates that learners differ in their preferences for learning mode and strategies. Implications for instruction and assessment are discussed as they relate to the Theory of Multiple Intelligences of H. Gardner (1983). One of the principles of the "Learner Centered Psychological Principles" of the American Psychological Association (Principle 11) stipulates that learners have unique abilities and talents and have acquired different preferences for how they learn, as well as different preferences for how they respond to learning situations. Gardner's Theory of Multiple Intelligences exemplifies Principle 11 and is implicated in Principle 12, which states that the development of a child and the way the child interprets life experiences is influenced by his or her education. The Theory of Multiple Intelligences describes seven forms of human competence that are relatively independent: linguistic; logical-mathematical; spatial; bodily-kinesthetic; musical; interpersonal; and intrapersonal intelligences. Some programs in use in

schools today apply Gardner's theory. The Key School in Indianapolis (Indiana), the Arts PROPEL program in Pittsburgh (Pennsylvania), and Project Spectrum are three examples. Preliminary results from teachers in these programs suggest that students are more motivated and that at-risk students can excel. Implications for educational practice are discussed. Three tables summarize some important points from the discussion. (Contains 11 references.)

**Fitzgerald, D.F. (1993). Using multicultural education to enhance the self worth of rural at-risk students. In D. Montgomery (Ed.), Proceedings of the 'Rural America: Where All Innovations Begin' Conference. Savannah, GA.**

This paper discusses the use of multicultural materials from an integrated social studies and language arts curriculum to enhance the self-worth of rural at-risk students. The premise is that the use of this model will strengthen the positive correlation between self-concept and school achievement, thereby reducing risk factors. Theories of self-concept that support a multicultural approach include those of Carl Rogers, Abraham Maslow, and Combs and Snygg. The basic characteristics of at-risk students are outlined, including poor socioeconomic class; residence in small, rural communities; poor family relationships; little or no parental involvement in education; and problems at school. Minority students also must deal with factors unique to their minority status. This paper suggests that the most positive approach to multicultural education is to teach a true common-culture curriculum that includes the contributions of minorities and other cultures, with special attention being paid to cultures of the student population. Suggestions for implementing a cooperative learning approach include allowing for interaction and hands-on activities in group settings, using social studies as the content area and language arts as the vehicle for learning, and recognizing that each culture is an entity and has an intrinsic value of its own.

**Florida State University: Center for Music Research. (1990). The role of the fine and performing arts in high school dropout prevention. Tallahassee, FL: Author. (ERIC Document Reproduction Service No. ED 354 168)**

A 1-year research project was undertaken to discover how the arts could help keep at-risk high school students in school. The project was conducted in three phases. In phase 1, recent literature was reviewed to define criteria for the at-risk student and to identify implications for the arts in dropout prevention programs. Phase 2 consisted of interviews with Florida high school administrators, arts teachers, and at-risk students to identify aspects of arts courses that seemed to be most effective in motivating those students to remain in school. In phase 3, field observation of at-risk students was conducted through on-site observation at seven selected high schools. Administrators and arts teachers also were interviewed informally regarding their impressions of: (1) the effects of arts activities on retention of at-risk students and (2) specific cases of at-risk students who succeeded directly as a function of their interest and progress in one or more of the arts areas. The project findings grouped into two areas: (1) effects of the arts on student motivation; and (2) strategies and

motivational techniques used by the arts teachers. There was strong evidence that arts programs currently offered in Florida's high schools helped students who border on dropping out of school; therefore, it was recommended that the project be repeated with a broader geographical distribution. A 39-item list of references is included along with two appendices: (1) summary of responses to student questionnaires and (2) a table on the percentages of on-task behavior of at-risk students observed in arts classes and academic classes.

**Gourgey, A.F., Bossieu, J., & Delgado, J. (1995). The impact of an improvisational dramatics program on student attitudes and achievement [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/gourgey.html>.**

"Learning to communicate, both orally and by the written word, is not a passive activity." This evaluation of the effects of creative self-expression makes a strong connection between drama skills and literacy for disadvantaged urban elementary school children. The authors studied students who participated in the Arts Alternatives Program, a program of role-playing and story-writing activities that gives students practice in communication and in organizing and understanding narrative. These students showed a significant improvement in vocabulary and reading comprehension on the Comprehensive Test of Basic Skills (CTBS) compared to a similar group of nonparticipants. In addition, students reported better attitudes about themselves and others, and teachers reported improved attitudes and academic progress in their classes as a whole. This triangulation of student attitudes, teacher ratings, and districtwide reading scores illustrates the positive effects of improvisational dramatics on literacy skills. The study involved students in grades four, five, and six at two inner-city elementary schools in Newark, New Jersey. All were of low socioeconomic status. The treatment group consisted of 150 Black and Hispanic students in six intact classes who participated in the Arts Alternatives Program developed by The Whole Theatre, Inc., of New Jersey. The program, which extended from October to May, is conducted by a teacher who works with small groups of students and uses a variety of role-playing and improvisational techniques to emphasize creative storytelling. This leads to the children eventually developing a story that they stage, cast, and act out. A control group of 108 students was chosen on the basis of equivalent average pretest achievement scores. The authors compared test scores of participants in role-playing and story-writing activities with nonparticipants who had similar academic achievement and found an advantage for the students who had participated. Adjusting for initial differences, the analysis of these scores showed that "At the end of the year, participants scored over 9 NCE points higher than non-participants in vocabulary and over 5 points higher in comprehension." Based on these findings, the authors write, "The benefits of participation in creative dramatics are not restricted to emotional and attitudinal gains, but may encompass cognitive gain as well."

**Hamblen, K.A. (1992, April). Research and theories supporting art instruction for instrumental outcomes. Paper presented at the Annual Conference of the American Educational Research Association, San Francisco, CA.**

Some art educators believe that art should be studied for its own intrinsic value, while others believe that art instruction provides instrumental outcomes that are valuable beyond the acquisition of art knowledge and skills per se. This latter group of educators, known as instrumentalists, believe, for example, that the study of art promotes creative thinking, self-awareness, social relations, lower absenteeism, and increased test scores in other subject areas. This paper presents a brief review of theory and research findings that support some of the claims for instrumental outcomes. The paper first discusses research that concerns cognitive characteristics and processes relevant to art instruction. It was found that the cognitive rationales for the study of art as they relate to instrumental outcomes hinged primarily on: (1) the extension of knowing what art per se provides; and (2) the relationship artistic knowing has to knowing in other school subjects. The second half of the paper concerns educational research findings supportive of instrumental rationales. Findings show that the visual arts tend to interest and motivate students, and thus art education may be ideal for many at-risk students. A list of 98 references is included.

**Hudspeth, C.C. (1995). The cognitive and behavioral consequences of using music and poetry in a fourth grade language arts classroom [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/hudspeth.html>.**

For this dissertation study, Carolyn Hudspeth designed a language arts model entitled SAMPLE, Suggested Activities of Music and Poetry for Language Enrichment. She then tested the curriculum against a traditional language arts program with two groups of 16 children each. All considered "low achievers," the two groups of fourth-graders attended different schools, but were closely matched in achievement and intelligence. She also sought to describe children's and parents' reactions to the music, poetry, and language arts lessons. Throughout the school year, the author taught the SAMPLE program. Observers attended classes as well, to monitor instruction and to record children's comments and behaviors. The language arts subtests of the California Achievement Tests were administered to both groups as a pretest and again as a posttest. Students in SAMPLE used the same language arts text as the control group, but they did not follow the book in sequence. The researcher also augmented the text with additional poetry and prose. Other activities, such as choral reading, singing, moving, rhyming, and dramatizing, were included in SAMPLE to create a learning environment that was "holistic, cross-modal, and experiential." The SAMPLE curriculum utilized activities that were usually recommended for high achievers. Both groups of students were pre- and posttested on four subtests of the California Achievement Test: language mechanics, language expression, total language, and reference skills. The SAMPLE students scored higher on all four posttests and the difference was significant for language mechanics and total language. SAMPLE students also made significantly higher pretest to posttest gains on a measurement of writing test. Finally, an observational measure of student



behaviors showed a positive correlation between students being actively engaged in learning and their cognitive growth. Parents responded positively to the program as well. Survey data showed high levels of parent satisfaction and their belief that the music and poetry had been a positive experience for their children. In general, the study showed that the enriched SAMPLE curriculum was well-received and in this setting was an effective alternative to a traditional language arts class.

**Intercultural Development Research Association [IDRA]. (1995). City of San Antonio urban smARTS program [Interim evaluation report]. San Antonio, TX: Author.**

This report presents the interim evaluation findings for the City of San Antonio, Urban smARTS Program. The major goals of the program are to divert, intervene and prevent youth from entering the Criminal Justice System through a multi-disciplinary arts in education curriculum. The initial implementation of the program was begun during the 1993-94 school year in San Antonio area schools after piloting it during the summer of the previous school year. From September 1995 through November 1995, the City of San Antonio contracted with the Intercultural Development Research Association (IDRA), Research and Evaluation (R&E) Division, to conduct an evaluation of the program. IDRA is a non-profit education and research organization dedicated to improving the educational opportunities of all children.

**Kepler, L.G. (1990). Computer graphics lunch-time option and the at-risk student. TechTrends, 35(4), 24-27.**

Discusses the use of an optional computer graphics laboratory that has been successful with at-risk elementary school students. The role of art with at-risk students is discussed, laboratory facilities are described, the interaction of students from different grade levels is discussed, and program effectiveness is assessed. (three references)

**Klingman, A., Koenigsfeld, E., & Markman, D. (1987). Art activity with children following disaster: A preventive-oriented crisis intervention modality. Arts in Psychotherapy, 14(2), 153-166.**

Describes art crisis-intervention in a school-based procedure that was used within a preventive conceptual framework with school children affected by the disaster of a train-school bus collision. Prevention refers to the intervention that is carried out when an observable stressful situation exists and is directed at the affected population. A creativity room was established where children could come and create artwork at the suggestion of mental health staff. The cases of 4 children and the art they created are discussed. Some crisis intervention characteristics of art creation (e.g., lowering one's defenses, tension release, tangibility and permanence, reaching out, a coping resource) are also discussed.

**Knowles, P., & Sande, R. (1995). Dance education in American public schools: Case studies [On-line]. Available: <http://aspin.asu.edu/~rescomp/status/knowles.html>.**

This report on a National Arts Education Research Center project describes four model school dance programs for grades K-12. The programs were selected by a panel from National Association of Schools of Dance and National Dance Association based on responses to a survey. Each of the schools chosen was established between 1974 and 1982 as an arts magnet school for its district, and each served an ethnically mixed population in an urban or inner-city area. The summary for the 34 primary schools that responded to the survey shows average class length to be 40 minutes, number of male students enrolled in elective dance programs to be far fewer than females, and the number of states that require certification for dance teachers to be only 14 in 1989. Also reported are responses from the dance instructors regarding their attitudes toward student evaluation, reasons for teaching dance, and estimation of the adequacy of facilities and resources at their schools. The summary for the 76 secondary schools that responded shows similar trends in its responses except that secondary dance teachers reportedly are more satisfied and self-reliant, and have more training and experience. For the case studies, observers spent three days in each of the four schools watching classes, rehearsals, and performances and interviewing students, faculty, and administrators. From these site visits, the authors developed descriptions of each dance program including its particular nature, history, and context. While the quality of teaching, facilities, and support in the schools observed varied, the reviewers noted that in all instances the inspiring teacher was the crucial factor in the successful program. Consequently, the authors stress the need not only to recruit and train dance teachers, but also to make it easier for experienced dancers to become certified teachers. They also point out that successful programs show a strong correlation between a program's visibility and the quality and quantity of its performance. Successful programs also tend to have staff continuity, autonomy, and supportive and knowledgeable administrators. These findings, delineating effective and ineffective features of dance programs, can serve as guidelines for developing quality dance instruction at all levels.

**Lawson, S.G. (1991). Multi-cultural awareness project: The organization and implementation of a "World Steel Drum Ensemble". Education Specialist Practicum. FL: Nova University. (ERIC Document Reproduction Service No. ED 338 783)**

This proposal describes the organization and implementation of a "World Steel Drum Ensemble" as a strategy to solve the problems of low minority academic achievement, high minority discipline incidents, and minority isolationism. The drum ensemble studied and performed music from Caribbean, Hispanic, and African heritages in a middle school setting in a Florida urban school district where about 30 percent of students were eligible for free lunch. Program implementation involved at-risk students who were joined with average and above-average students in the ensemble to perform music complimentary to cultures of at-risk students, promoting

an appreciation of the minority cultures. The target population was the 20 students from various ethnic backgrounds who made up the ensemble. Knowledge of cultures other than their own improved for all target students from a previous 20 percent to 80 percent, as measured by a pretest and posttest. Ninety percent of target students were academically successful in all subjects, when success was defined as a "C" or higher. A similar 90 percent did not receive any discipline infraction reports during the practicum. The benefits of this multicultural music education were shared through videotapes and performances. Five appendices contain questionnaires used to determine student and educator reactions to the program. There are 13 references.

**Luftig, R.L. (1995). The schooled mind: Do the arts make a difference? An empirical evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93 [On-line]. Available: <http://aspin.asu.edu/~rescomp/broadbased/luftig.html>.**

SPECTRA+ was implemented in January 1992 in one elementary school each in the mid-sized communities of Hamilton and Fairfield, Ohio. The goal is to provide all students one hour of instruction in music, drama, dance, art, or media arts daily. Artists-in-residence are a prominent feature of the program. Intensive arts experiences for teachers are the mainstay of regular professional development activities. An HFAA coordinator spends time at each campus weekly. Published in January 1994, the first-year study explored the SPECTRA+ program's effects on students in five areas. Two schools in each of the two demographically comparable districts identified 615 students in grades two, four, and five to participate in the study. The evaluator's hypotheses were tested in three "conditions" or types of programming. SPECTRA+, a "modified control" group, and a "full control" group were created. The modified group participated in an innovative whole language program that did not include the arts. The full control group participated in the "traditional" curriculum. The study tested self-esteem (Culture-Free Self-Esteem Inventory), locus of control (Bialer-Cromwell Locus of Control Scale), creative thinking (Torrance Tests of Creative Thinking), appreciation of the arts (Arts Appreciation Scale), and academic achievement (Iowa Tests of Basic Skills and Stanford Achievement Tests) and reported results by program type, grade, and gender. The research measured group differences via pretests and posttests. Standard statistical measures were used to determine significance and relationships among variables. Pretest achievement data were collected at the end of the 1991-92 school year; posttest data were gathered in spring 1993.

**Lydiard, B.W., & Norton, N. (1974, Late Fall). Kaleidoscope 12 [Special Issue: Arts and Humanities]. Massachusetts State Department of Education.**

This issue of Kaleidoscope, a magazine devoted to the exchange of ideas among schools and teachers in Massachusetts, describes 50 arts and humanities K-12 projects. These projects illustrate the premise that if the arts and humanities are to have their needed impact on a child's growth and development, they must not be treated as superimposed programs, cultural enrichment, or peripheral subjects but must be interwoven with existing curriculum structure. Centering on one or more of

the arts, the programs interrelate all of the arts as a body of knowledge, or integrate the arts, into various subject areas. Some are worked out within the normal school budget while others have special funding. All aim at the simultaneous strengthening and expansion of the affective and cognitive areas of learning. "Creating Imaginary Worlds" proposes that eighth graders use their imaginations as they construct, read about, and write about "other worlds." In "Tribal Rhythms" a cooperative artist's group works with teachers and school children in recreating the basis of a ritual society through music and mime. To facilitate communication about these programs, Kaleidoscope includes addresses of contact teachers and write-in forms for new projects. The projects are indexed by city, grade, and subject.

**Mickelson, N.I., & Galloway, C.G. (1972). Art and the hidden vocabulary of Indian children. Studies in Art Education, 13(2), 27-29.**

Data seem to indicate that for children disadvantaged with respect to social class and ethnic background there is a functional interaction between art and language which allows such children to give verbal expression to their conceptual development.

**Modugno, A.D. (1991). The lost student, found. Music Educators Journal, 78(3), 50-54.**

Suggests methods for music teachers to use in helping at-risk students gain confidence in electronic music composition class. Recommends that at-risk students be given leadership roles and worked with on an individual basis. Emphasizes maintaining a supportive, nonthreatening, and creative classroom environment where students can feel positive and become involved.

**Palmer, M. (1990). Arts for at risk children: A curriculum development and renewal project for the Department of Education. Orlando, FL: University of Central Florida, Orlando College of Education. (ERIC Document Reproduction Service No. ED 329 355)**

The development and pilot testing of the Children and the Arts project is outlined. Developed by the University of Central Florida's College of Education in cooperation with the Florida Alliance for Arts Education, this project sought to address the needs of Florida's young at-risk students by providing teachers with arts experience lesson plans for both prekindergarten early intervention and school-age child care programs. Source Books of lessons in art, dance, drama, and music were developed for teachers' and caregivers' use in implementing arts experience with students. The Children and the Arts Source Books of Arts Experiences were pilot and field tested in Orange and Hardee Counties of Florida. Recommendations for implementing an arts experience program in Florida's pre-kindergarten and school-age child care programs are presented. The appendix details proceedings of the Children and the Arts Conference, which was part of a Florida state-wide in-service program.



**Redfield, D.L. (1995). Evaluating the broad educational impact of an arts education program: The case of the Music Center of Los Angeles County's Artists-in-Residence Program [On-line]. Available: <http://aspin.asu.edu/~rescomp/broadbased/redfield.html>.**

The Music Center of Los Angeles County, Education Division (MCED) provides a wide range of school-linked arts education programs. MCED's artists-in-residence program is one of the most visible and well-established. Through a partnership between UCLA's Center for the Study of Evaluation, Mervyn's, and the California Community Foundation, MCED was able to commission a study to assess the value and relative impact of the artist-in-residence program and to determine whether program goals were being attained. The result was a broad-based study of nine MCED artists involved in 16 residencies at 11 schools in 65 classrooms. For students the goals of the program are to enhance cooperative group skills, improve self-esteem, expand higher-order thinking skills, and increase multicultural understanding. For teachers the program seeks to increase their knowledge of how to use the arts in the basic curriculum and increase parent involvement. The researchers employed a pre- post-program evaluation design that compared data collected at the end of the residencies to a variety of baseline data. They also used participant surveys and several qualitative techniques such as observations and focus groups. As part of the study, more than 500 students in grades four through nine completed surveys after participating in a residency that lasted from eight to 16 weeks. Survey results showed that students expressed very positive attitudes toward their artist-in-residency experiences. Further, students expressed that they believed they had improved their higher-order thinking, communication, and socialization skills.

**Shapiro, S.R., & Place, R. (1973). Artists in the classroom. Hartford, CO: Connecticut Commission on the Arts.**

Since 1970, the Connecticut Commission on the Arts has sponsored educational programs in which artists participate actively in the classroom with students and teachers. This book contains eight case studies showing the effects of visiting artists in eight Connecticut schools. Topics of these studies are song writing, dance movement in suburbia, art as a natural element, talking drums, a 30-day musical jam session, caustic merriment, creating an alternate school, and an interdisciplinary improvisation. Three additional chapters discuss efforts to develop longer term residencies for artists in two schools; the successes and failures of the new Poets in Colleges program; and the function, needs, and programs of artists assigned to schools. An annotated list of the participants is included.

**Stinson, S.W. (1995). Meaning and value: Reflections on what students say about school [On-line]. Available: <http://aspin.asu.edu/~rescomp/attitudes/stinson.html>.**

Just like private businesses, public institutions must listen to their customers these days. For educators, that usually means listening to parents and employers. Researcher Susan W. Stinson, however, presents a different educational customer — students, in this case high school dance students. Her "humanities-based research" gives voice to student opinions in thoughtful, provocative terms, and highlights how arts classes can be different. The quality of the young voices in this qualitative article will motivate educators to listen to their own customers and act on what they hear. Regular feedback from students should inform program planning, teacher preparation and development, and community partnerships. The research investigated how students in high school dance classes "make sense of their experiences." During the 1989-90 school year, Stinson observed four first-year, elective dance classes taught by two different instructors at one school. A dance class at another high school was included in the study during the fall of 1990. The classes met daily for 55 minutes for one semester. They enrolled eight to 14 students each, mostly girls. In addition to the observations, researchers formally interviewed all three dance teachers and 36 of the students, many of whom were described as "at-risk." The students, who represented a wide range of school achievement, were asked about their reasons for taking a dance class, their opinions of their teachers, their attitudes about what they were learning, and their expectations after high school. The students' opinions about their dance class experiences contrasted sharply with their opinions about their overall high school experience. Students frequently described their other classes as "boring" and said they were often disrupted by classmates who wanted to be elsewhere. Students also perceived the school routines and rules as stifling. Teachers did not care, they said. Dance classes, however, broke the mold. They were usually described in qualitatively different, more positive terms. Nearly all the students characterized their dance classes as having instructors who cared. They said dance classes nurtured relationships among students and emphasized self-expression and acceptance by others. Further, students liked learning dance technique and skills through hard, active "work." Their dance experience seemed to function as a respite from the perceived drudgery and pressures of school. As one boy explained, dance was "a good way to get away from school ... once you step into the auditorium, everything is kind of shattered ... you can make it what you want, when you first walk in ... it's almost like time has stood still outside of those doors."

**Torff, B. (1995). Evaluation of Wolf Trap Institute for Early Learning Through the Arts: 1991-92, 1992-93, 1993-95 [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/torff.html>.**

Does an artist-in-residency program show benefits for at-risk preschoolers and their teachers? This was the question posed by researchers from Harvard's Project Zero, who conducted a four-year investigation into the effects of the Wolf Trap Institute for Early Learning Through the Arts program. Begun by the Wolf Trap Institute in Washington, D.C., the program provides seven-week performing arts residencies in Head Start preschools at several locations across the country. The focus of the program is to offer quality performing arts experiences to low-income children and

to enhance teacher skills in incorporating performing arts — music, movement, and drama — into the regular curriculum. Artist-teachers are trained by the Wolf Trap Institute to use a residency curriculum in preschool classrooms. The residency consists of two lessons per week over a period of seven weeks. The artist-teachers are encouraged to tap ideas from the teachers ongoing curriculum and incorporate them into the arts residency activities. For example, if the classroom teacher is teaching students about "the senses," the artist designs performing arts activities related to that topic during residency classes. The artist also is expected to collaborate with the teacher on lesson planning and to act as a teacher-trainer so that teachers can acquire the skills needed to continue using the performing arts activities and concepts after the residency is over. The first two years of the evaluation study involved classroom observations, interviews, and analysis of materials and paperwork to determine whether students and teachers benefitted from participating in Wolf Trap residencies. In year one, two residencies in Washington, D.C., were examined; in year two, residencies in Tennessee and Arizona were the subject of study. This sample of programs provided a range of geographic locations, artist-teacher approaches, and student populations, and the consistency of results for teachers and students over the two years was notable.

**Wolf, S. (1995). Learning to act/acting to learn: Children as actors, critics, and characters in classroom theatre [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/wolf.html>.**

According to Shelby Wolf, "The children in this study moved from a perception of drama as a free-for-all to a greater understanding of the bounded and negotiated nature of theatrical interpretation." Wolf's report of ethnography in the classroom shows children learning to make meaning while also learning the disciplines of dramatic expression, characterization, and critical thought. Through the use of many quotes and detailed description, the flavor of a classroom involved in dramatic activity is revealed. The participants, 17 urban third- and fourth-grade remedial readers and their teacher, were observed in a year-long program of creative dramatics called "Classroom Theatre." This program included 10 sessions conducted by a theatre director to bring creative dramatics into the classroom. Wolf describes Classroom Theatre as "theatrical interpretation of selected scenes in published texts." Through Classroom Theatre, the children became actors, critics, and characters, though they initially shared a distaste for reading. Wolf explains how this happened: "As actors, the children were provided with opportunities to shoulder the 'mantle of expertise,' and experience the creative and critical features of a dramatic curriculum. As critics, the children learned to emphasize the value of rules, resources, and bases for common knowledge in dramatic interpretation. As characters, they shifted perspective from self to other through voice, physical action, and connection to other characters." For this study the author collected data throughout an academic year as a participant-observer. She videotaped children's performances for review and analysis, collected student records and journals as artifacts to show the children's process, and explored the children's interpretation of character and scene in interviews that were recorded both during the year and after

the final performance. The result is a document that uses many examples of children's and adults' voices to create a holistic view of the classroom process.

#### **NON-ARTS PROGRAMS (e.g., sports, wilderness therapy)**

In this grouping are descriptions of programs that target at-risk youth through approaches that have no arts component at all (e.g., sports, adventure family therapy). Often these studies are helpful in developing a conceptual framework because many (e.g., wilderness therapy) have been in existence for several years and build upon an accumulation of prior knowledge. Also some programs have been the target of more formal research and evaluation. There are some articles in this grouping, therefore, that offer useful pointers to community arts-based program design and describe potential design pitfalls and their consequences.

**Davis-Berman, J.B. (1994). Wilderness therapy: Foundations, theory and research. Dubuque, IA: Kendall/Hunt Publishing Company.**

This book provides an overview of the history, theoretical basis, research, development, evaluation, and current status of wilderness therapy programs for troubled adolescents. An introduction explores theories of adolescence and adolescent development, problems facing adolescents in contemporary society, limitations of traditional mental health services, and the particular value of wilderness as an environment for personal growth and change. Subsequent chapters cover the following: (1) history of American attitudes towards the wilderness and growth of the wilderness ethic; (2) first wilderness camping programs and early therapeutic approaches, including Boy and Girl Scouts and Outward Bound; (3) recent therapeutic wilderness programs, including research on outcomes and process, and effectiveness of wilderness programs with delinquents; (4) variety of wilderness programs, including mental health programs, programs serving delinquent populations, school-based programs focusing on experiential learning and individual development, programs related to health problems or disabilities, leadership programs, and programs for corporate executives or college students; (5) personality, behavior, and social learning theories related to wilderness therapy; (6) program development, including need, staff qualifications, criteria for clients, individual treatment planning, trip planning, staffing patterns, menus, assessment, conducting therapy, funding, and marketing; (7) program evaluation, including methodology and general research issues; and (8) emerging issues, including professionalization and defining the field. Appendices contain a directory and index of 242 wilderness programs. This book contains photographs, references in each chapter, and an index.



**Dunning, C. (1994). Adventure based interventions: The case for support. England, UK: The Rank Foundation.**

The Rank Foundation's director of youth projects for northern England, Scotland, and Northern Ireland presents personal views on at-risk youth and ways that adventure-based interventions can meet their needs. Young people today suffer from the constant bombardment of advertising campaigns promoting material consumerism as the criterion for success. There is little in young people's lives to help them question such messages or develop their own values and spirituality. The adventure-based experience contains an extremely strong spiritual component, not only in the outdoor element but also in the sharing of oneself with something or someone else. The varieties of agencies and professionals that work to help young people reach their potential must overcome their conflicts of interest and begin networking. Competition among agencies for work, sometimes trying to be all things to all people, does harm to public perceptions of such developmental programs. Three programs that demonstrate a flexible networking approach link urban and rural communities to the previously isolated outdoor-center experience, incorporate creative and performing arts to complement the experiential process in their work, and network with a range of agencies to provide followup opportunities. Over the years, the Rank Foundation has provided funding for various capital items of outdoor programs, for training of outdoor program staff and related community workers, and for long-term program and agency development.

**Gass, M.A. (1995). Adventure family therapy: An innovative approach answering the question of lasting change with adjudicated youth? Alternatives to Incarceration: Prevention or Treatment: Monograph on Youth in the 1990s, 4.**

The field of adventure family therapy has emerged as a means to construct lasting functional change for troubled youth. Seven reasons why adventure therapy can be successful with troubled youth are: (1) therapeutic processes are centered in action-oriented experiences; (2) therapy is conducted in an unfamiliar environment; (3) adventure therapy centers on producing a climate of functional change through the positive use of stress; (4) adventure experiences can be rich in assessment possibilities; (5) adventure experiences are generally conducted in a small-group, supportive atmosphere; (6) adventure experiences are constructed to be "solution oriented"; and (7) the role of therapist is changed. The problem with adventure therapy is the issue of the lasting effectiveness of treatment gains. One strategy to counter this issue is to create system change in the family through adventure family therapy programs. These programs are classified, in increasing order of complexity and psychological depth, as recreational, educational, enrichment, adjunctive therapy, and primary therapy. The five general stages of adventure family therapy include assessment, structuring, intervention, debriefing, and follow-up. Further exploration is needed to explore when and how adventure experiences fit within family therapy approaches. Therapists using adventure experiences need additional competency in marriage and family therapy to develop high levels of treatment efficacy.

**Giuliano, J.D. (1994). A peer education program to promote the use of conflict resolution among at-risk school age males [Special Section: Winners of the Secretary's Award for Innovations in Health Promotion and Disease Prevention]. Public Health Reports, 109(2), 158-161.**

Violence is devastating the lives of children in America's major cities. The problem of violence is particularly acute among disadvantaged young urban males. This program focuses on violence prevention in school-age boys using creative educational techniques and community partnership. The goal of this school-based program is to decrease the incidence of violent episodes in the school by teaching conflict resolution skills. Conflict resolution skills are taught in the health education component of the school health program. Skills are taught using a peer education model supervised by the school health nurse and planned in partnership with a Violence Prevention Advisory Board. Peer education teams consisting of fifth and sixth grade boys are trained and serve as peer educators for the boys in grades K-4. The violence prevention peer education program stresses primary prevention and targets at risk school age males. The proposal uses a model that promotes the development of student leadership skills and self esteem. The proposal suggests ways to promote school and community involvement using an advisory board made up of student, community, and school leaders. The peer education program is cost effective and demonstrates how existing resources can be used creatively within the school setting.

**Goldstein, A.P., et. al. (1994). The prosocial gang: Implementing Aggression Replacement Training. New York.**

The phrase "prosocial gang" may seem a contradiction but such gangs do exist. This book describes a gang intervention program, Aggression Replacement Training (ART), which resulted in reduced arrest rates among violent gangs in a large urban area. The book opens with a list of prosocial gangs followed by an analysis of the development, demographics, varying definitions, and types of juvenile gangs in America. Violence among gangs is examined, along with communities' responses to gang violence. The ART program is then introduced and its background, rationale, and procedures are described. The program's past and current effectiveness with delinquent and aggressive youths is outlined. Examined here are the daily lives of the gang members in the program, their communities, and the agency settings in which the ART program unfolded. Also described is the program's construction, its management, its context, its flow, its successes, and its failures. The emphasis is on how to help chronically antisocial youths deal with attendance indifference, participation resistance, interpersonal skill incompetence, anger, and other issues. The program's effectiveness is summarized and an examination of what lies in the future for gangs exposed to this program is offered. References, an author index, and a subject index are included.

**Grant, R.A., Buford, J. (1994). Targeting at-risk youths: Tennessee program prevents violence in young African American males (Men of Distinction program of Bethlehem Centers of Nashville in Tennessee) (Stemming the Violence). Corrections Today, 56(5), 150-152.**

Bethlehem Centers of Nashville in Tennessee runs a crime prevention and intervention program called Men of Distinction (MOD) aimed at young African American males. MOD is based on the use of positive educational and recreational activities to build self-esteem and provide positive ideas about manhood. Its main target is the nine- to 17-year-old African American male group, which is considered an at-risk group for crime and drug abuse.

**Howard, C. (1990). Project GOLD (Garfield Options for Leadership Development). Richmond, VA: Virginia Commonwealth University. (ERIC Document Reproduction Service No. ED 328 118)**

This grant proposal describes Project GOLD (Garfield Options for Leadership Development), an after-school and summer program designed to serve African American middle school-aged youth in Richmond, Virginia. The youths are residents of public housing, are primarily from female-headed households, and are typically at least one school year behind their age mates. Program components include: a 6-week summer program to be held at Virginia Commonwealth University, an after-school enrichment program, and a parent education and support program. The program reflects the collaborative efforts of the Department of Psychology at Virginia Commonwealth University, the Garfield Childs Memorial Fund Tutorial Program, and private, community, and state agencies, in an attempt to provide new and challenging opportunities for youth and their parents who reside in high risk environments. The program is based on the conceptual framework of the Athletes Coaching Teens program, which uses a life span developmental model, emphasizes prevention of problem behaviors, and focuses on teaching new skills for living.

**Krichbaum, D.A., & Alston, M.A. (1991). Youth restitution and recreation: A successful mix. Parks and Recreation, 26(3), 42-45.**

Describes Detroit's Youth Restitution Program which combats juvenile delinquency using self-esteem-building leisure programs. Developed through county juvenile court community service programs, it places youth in recreation centers where restitution workers assist them with tasks like supervising children's activities and beautifying the center. Recreation and family support activities are also offered.

**Manning, L.M. (1993). Seven essentials of effective at-risk programs. The Clearing House, 66(3), 135-138.**

An evaluation of at-risk educational programs is presented. These programs seek to address the needs of students who experience a host of personal and social problems.

**McNutt, B. (1994).** Adventure as therapy: Using adventure as part of therapeutic programmes with young people in trouble and at risk. In Proceedings of the National One-Day Conference "Adventure-Based Interventions". Ambleside, England, United Kingdom.

This paper defines "adventure-based intervention," "young people," and "trouble and risk" in light of the therapeutic work done at Bryn Melyn Community (Bala, Wales), a therapeutic treatment center. Bryn Melyn provides intensive individualized therapy to young people, aged 15-18, who are in the care of social services departments. Each teenager has an individualized program involving cycles of adventure abroad and consolidation/preparation in Wales. During adventure phases of up to 90 days, each client and a therapeutic "guide" pursue an adventure activity of the client's choice in a new environment conducive to emotional and behavioral change. This intervention engages the teenager, fosters development of a very close client-therapist relationship, and offers conditions within which change can begin. The special nature of adolescence lies in its position as the first life stage in which an individual must review or recycle previous life stages and their outcomes. Poor outcomes of earlier stages, such as lack of trust, lack of self-control, and feelings of inferiority, are found among many young people identified as at-risk. These young people share such characteristics as past physical or sexual abuse, neglect or abandonment, dysfunctional families, multiple placements, and resulting offending behaviors. Bryn Melyn's innovative adventure-based intervention engages young people where other approaches have failed, and is effective in altering attitudes and behaviors, as demonstrated by a low rate of offenses among program completers. Includes a chart of Erikson's eight life stages and favorable and unfavorable outcomes.

**National Guard Bureau: Departments of the Army and the Air Force. (1996, March).** National Guard youth programs [Program descriptions/fact sheets]. (Available from the Office of Public Affairs Youth Programs: National Guard Bureau: Departments of the Army and the Air Force, Washington, DC)

In the Defense Authorization and Appropriations Act for fiscal years 1993, 1994, and 1994, Congress authorized and funded the National Guard Bureau to enter into agreements with the nation's governors to conduct programs targeted at youth in general, and youth at-risk in particular. Preventive rather than remedial, the programs aim at providing young people the values, self esteem, skills, education and self-discipline to succeed as students and adults. "STARBASE" is a program for youth of grades K-12, which exposes principally classes and teachers of inner-city schools to real world applications of math and science through "hands-on" learning, simulations and experiments in aviation and space-related fields. The program also addresses drug use prevention, health, self esteem and life skills within a math and science-based program. "ChalleNGe" is a five-month residential program, with a one-year post-residential mentoring component for 16 to 18 year olds who are drug-free, law-free, unemployed high school dropouts. Core components are citizenship, academic excellence (GED/high school diploma attainment), life-coping skills,



community service, health and hygiene, skills training, leadership/followership, and physical training. "Youth Conservation Corps" is a six-week residential version of the "ChalleNGe" program, without the GED attainment component, conducted at National Guard bases. "Los Angeles Unified School District (LAUSD) Outreach Program" is a \$10 million joint program of the California National Guard and the LA Unified School District. The math and science enhancement program provides students with year-round state of the art math and science materials and equipment for classes, teacher and student training, formal, experiential and simulation-based instruction and learning for students and teachers, and forty-two weeks of residential student seminars at Camp San Luis Obispo.

O'Donnell, J., Hawkins, J.D., Catalano, R.F., Abbott, R.D., & Day, L.E. (1995). **Preventing school failure, drug use, and delinquency among low-income children: Long-term intervention in elementary schools.** American Journal of Orthopsychiatry, 65(1), 87-100.

The Seattle Social Development Project (SSDP) is a long-term intervention that uses a risk-reduction strategy based on the premise that academic failure, delinquency, and drug abuse can be prevented by reducing, eliminating, or mitigating the effects of risk factors for these problems. The effects of the SSDP were evaluated on the basis of a set of hypothesized intervening variables and on the outcome measures of achievement, drug use, and delinquency for low-income urban children at the end of sixth grade. The intervention combined modified teaching practices in mainstream classrooms, child social skills training, and developmentally adjusted parent training. The results for children exposed to the intervention were mixed. Girls from low-income families in the intervention perceived more opportunities and reinforcements for involvement in the classroom, expressed stronger attachment and commitment to their school, and were less likely to initiate smoking than girls in the control group. Low-income boys in the intervention group progressed in their math, reading, and language arts skills; perceived slightly greater reinforcements for classroom involvement; exhibited more attachment and significantly greater commitment to their schools; and initiated delinquency at significantly lower rates than boys in the control group. However, their drug use rate was comparable with that of controls. 1 table and 60 references

Opuni, A.K. (1990). **The Strive Project: A special "pull-out" instructional program for at-risk ninth grade students.** Washington, DC: Environmental Protection Agency. (ERIC Document Reproduction Service No. ED 318 829)

STRIVE was a special instructional program which provided a nurturing, caring, intensive instructional milieu for over-aged, low-performing ninth graders, who were perceived to be at risk of dropping out of school, at Barbara Jordan High School for Careers in Houston (Texas) during the 1988-89 school year. This report evaluates the effectiveness of the STRIVE project in improving student academic performance, and their attitudes toward themselves, learning, and class attendance. The following findings are presented: (1) STRIVE students significantly outperformed the non-

STRIVE students in reading, mathematics, social studies, and science on the Metropolitan Achievement Test-Sixth Edition (MAT-6); (2) 47 percent of the students indicated that their desire to attend school every day had increased; (3) 65 percent of the students expressed increased appreciation for their teachers; (4) 57 percent of the students indicated that the program had helped them feel better about themselves; (5) 70 percent of the students stated that they felt more confident in their ability to improve their grades; (6) 90 percent of the students expressed that they would encourage other at-risk ninth graders to enroll in the program; (7) both STRIVE and non-STRIVE students' mean attendance rates declined, but the STRIVE students had a smaller margin of decline than the non-STRIVE students; and (8) 25 percent of the students left the program during the 1988-89 school year. One table is included.

Rosenzweig, S. (1983). 3-6 p.m.: After-school programming for early adolescence. Top of the News, 40(1), 37-47.

Discusses information garnered by the Center for Early Adolescence (North Carolina) from parent surveys, visits to programs, and conversations with youth workers, program directors, and young people concerning successful after-school programming for young adolescents. Adolescent needs (diversity, self-exploration, participation, physical activity) and criteria for programs are highlighted. Four sources are noted.

Stollery, P.L. (1996, February). Choctaw Ridge academy: State of the art home schooling for at risk youth [Program description]. (Available from Peter L. Stollery, BCD, 4125 Swamp Road, Doylestown, PA 18901)

Proposed is a highly individualized instructionally appropriate program including, when necessary, the full spectrum of in-home therapeutic services pioneered by CCI. Students placed in this program because of sustained unacceptable or intolerable school behavior will study at home under supervision. They will meet all the requirements of their home school in each course of study. Evaluation will be through periodic written and oral exams, submission of writing assignments, etc. A teaching and tutorial staff will provide instruction and serve as liaisons with the home school. The overall goal will be to maintain these youngsters at grade level and motivate them to return to regular classes within six to nine months. Fine arts are used as an incentive for after the youth complete their instructional-level assignments.

Wichmann, T. (1991). Of wilderness and circles: Evaluating a therapeutic model for wilderness adventure programs. Journal of Experiential Education, 14(2), 43-48.

Asocial behaviors were significantly reduced among 36 adjudicated adolescents who participated in a 30-day therapeutic wilderness program focusing on interpersonal problem solving and peer group dynamics. Behavior change was related to instructor

experience and expectations and to participant interpersonal problem-solving skills. Contains 19 references.

**Witman, J.P. (1995). Characteristics of adventure programs valued by adolescents in treatment. In Alternatives to Incarceration: Prevention or Treatment. Monograph on Youth in the 1990s, 4.**

This study identified characteristics of adventure programs valued by adolescents in treatment. Subjects included 11 experts in the field of adventure programming and 207 participants in adventure programs at 12 adolescent treatment programs. The experts, through a modified Delphi process, identified valued program characteristics. Program participants showed their agreement with these items through a questionnaire administered at the conclusion of their program involvement. Participants and experts were significantly in agreement regarding valued characteristics. However, participants did appear, in contrast to experts, to value items related to "process" more highly than items related to "content." "Helping/assisting others" was the characteristic most valued by participants. Gender and age were significantly related to perceptions of value for several characteristics. Items perceived as more valuable by males related to leadership, risk, and learning from failure. The item perceived as more valuable by females concerned "trust." Younger participants rated "doing ropes course activities" higher than older participants. The study supports that "process," not just "content," needs to be considered in staff training and program implementation.

#### META-ANALYTIC REPORTS

The three references in this section are to sources from which we drew quite heavily. In two cases, they refer to reviews of existing arts-based intervention programs. These reports include in-depth descriptions of the range of existing programs and make good progress towards identifying what influences the effectiveness of these programs. The other reference is to a meta-analysis of 51 juvenile delinquency programs that yields conclusions and recommendations relevant to this study.

**Cohen, S., & Wilson-Brewer, R. (1991). Violence prevention for young adolescents: The state of the art of program evaluation [Working papers]. Proceedings of the Carnegie Corporation Conference on Violence Prevention for Young Adolescents. Washington, DC.**

This report contains a summary of a survey of violence prevention programs and a conference on the state of the art in evaluating such programs, as well as conclusions and recommendations. The survey of 51 violence prevention programs focused on evaluation activities. Analysis of the data indicated: frequently the goals have not

been used to refine objectives that can be used in evaluation design; there have been few attempts to employ multiple measures of impact; and there has been little attempt to examine the differential effects of interventions on subgroups of youth at risk. The conference summary includes texts of presentations by four individuals and findings from the discussion. These conclusions and recommendations are presented: (1) funding and technical assistance should be made available to review identified promising programs; (2) the provision of resources for the expanded evaluation of promising programs is a task beyond the capacity of any single funding source; and (3) the identified promising projects should be used as laboratories for the development of intermediate outcome measures, for the validation of existing measures, and for the development of new evaluation methods. Specific product recommendations made include a handbook on violence prevention and a catalog on culturally sensitive measures in evaluation. Recommended activities include convening an annual meeting; conducting a summer institute; developing interdisciplinary research centers; increasing outreach to and recruitment of minority students and faculty; and conducting rigorous evaluations of model programs.

**U.S. General Accounting Office [GAO]. (1992). Adolescent drug use prevention: Common features of promising community programs (Report No. GAO/PEMD-92-2). Washington, DC: Author.**

As part of the national effort to stop drug use, it is increasingly advocated that early work with young adolescents not only address the individual but also strengthen the positive influences of the family, peers, school, and community. The Chairman of the House Subcommittee on Select Education asked GAO to examine the design, implementation, and results of such comprehensive, community-based drug abuse education programs, without regard to their sources of funding. GAO's overall objective was to describe promising approaches to comprehensive youth drug prevention and identify important features of such efforts that merit attention by others striving to make headway in this area. These features were (1) a comprehensive strategy, (2) an indirect approach to drug abuse prevention, (3) the goal of empowering youth, (4) a participatory approach, (5) a culturally sensitive orientation, and (6) highly structured activities. In addition, GAO found that programs experienced common problems in six areas of program implementation: (1) maintaining continuity with their participants, (2) coordinating and integrating their service components, (3) providing accessible services, (4) obtaining funds, (5) attracting necessary leadership and staff, and (6) conducting evaluation (that is, there was a lack of evaluation findings on these programs).

**Weitz, J.H. (1996). Coming up taller: Arts and humanities programs for children and youth at risk [Special report]. Washington, DC: The President's Committee on the Arts and Humanities with the National Assembly of Local Arts Agencies.**

This report reviews over 200 arts and humanities programs in communities across America that reach at-risk children and youth and describes the principles that make these programs effective. It was commissioned by the President's Committee on the



Arts and Humanities. The report suggests that arts and humanities programs are crucial components of any community strategy that seeks to improve the lives of children and youth. It summarizes the principles, policies and practices found in promising programs, recommends continued examination of these programs and discusses their need for increased technical assistance and financial support. Profiles of 218 programs are included.

#### THEORY BUILDING/METHODOLOGY

This grouping is a non-exclusive category. In some cases, abstracts below also appear in one or more additional categories. Listed here are those the articles that helped develop our conceptual framework development and thinking about eventual program design issues. While we drew from our own prior research and other established disciplines (e.g., cognitive and developmental psychology, organizational theory) during conceptual framework development, these articles helped us modify and apply our prior knowledge to this field.

**Darby, J.T., & Catterall, J.S. (1995). The fourth 'R': The arts and learning [Online]. Available: <http://aspin.asu.edu/~rescomp/compilations/darby.html>.**

A growing body of research has highlighted the importance of art in education, yet many decision makers still seem unaware of the arts' potential. Many see the arts as an educational frill that should be cut with the first trim of budget. Jaye T. Darby and James S. Catterall attempt to banish arts ignorance with their lengthy review of research and practice in arts education. They start with a number of philosophical concepts proposed by leading thinkers on the arts, then combine them with journal excerpts from teachers who use the arts and descriptions of four model arts programs. The result is a blend of theory, research, and practice that makes a strong argument for integrating the arts (the fourth "R") into all schools, particularly where students are disadvantaged or at risk of failure. The authors point out that art curricula offer many approaches to subject matter; therefore, they provide better learning opportunities for low-achieving and "problem" students. Art activities can also help students find satisfaction and success in school, two essential elements for the learning process. As examples of how the arts can help low-achieving students succeed, the authors present excerpts from teacher journals.

**Davis-Berman, J.B. (1994). Wilderness therapy: Foundations, theory and research. Dubuque, IA: Kendall/Hunt Publishing Company.**

This book provides an overview of the history, theoretical basis, research, development, evaluation, and current status of wilderness therapy programs for troubled adolescents. An introduction explores theories of adolescence and adolescent development, problems facing adolescents in contemporary society, limitations of traditional mental health services, and the particular value of wilderness as an environment for personal growth and change. Subsequent chapters cover the following: (1) history of American attitudes towards the wilderness and growth of the wilderness ethic; (2) first wilderness camping programs and early therapeutic approaches, including Boy and Girl Scouts and Outward Bound; (3) recent therapeutic wilderness programs, including research on outcomes and process, and effectiveness of wilderness programs with delinquents; (4) variety of wilderness programs, including mental health programs, programs serving delinquent populations, school-based programs focusing on experiential learning and individual development, programs related to health problems or disabilities, leadership programs, and programs for corporate executives or college students; (5) personality, behavior, and social learning theories related to wilderness therapy; (6) program development, including need, staff qualifications, criteria for clients, individual treatment planning, trip planning, staffing patterns, menus, assessment, conducting therapy, funding, and marketing; (7) program evaluation, including methodology and general research issues; and (8) emerging issues, including professionalization and defining the field. Appendices contain a directory and index of 242 wilderness programs. This book contains photographs, references in each chapter, and an index.

**Developmental Research and Programs, Inc. [DRP]. (1993). Communities that care: Risk-focused prevention using the social development strategy (An approach to reducing adolescent problem behaviors). Seattle, WA: Author.**

Communities that Care proposes a community effort to prevent adolescent health and behavior problems through a comprehensive approach. The strategy has grown out of a decade of research conducted by Dr. David Hawkins and Dr. Richard Catalano of the University of Washington in Seattle and based in their organization: Developmental Research and Programs, Inc. Their research is founded upon a conceptual framework that builds upon and integrates diverse research efforts over a number of years. This framework asserts that there are a number of risk factors that increase the chances of adolescents developing health and behavior problems and that understanding these risk factors is the first step towards identifying effective means of prevention. Equally important, they claim is the evidence that certain protective factors can help shield youth from problems.

**Dunning, C. (1994). Adventure based interventions: The case for support. England, UK: The Rank Foundation.**

The Rank Foundation's director of youth projects for northern England, Scotland, and Northern Ireland presents personal views on at-risk youth and ways that adventure-based interventions can meet their needs. Young people today suffer from the constant bombardment of advertising campaigns promoting material consumerism as the criterion for success. There is little in young people's lives to help them question such messages or develop their own values and spirituality. The adventure-based experience contains an extremely strong spiritual component, not only in the outdoor element but also in the sharing of oneself with something or someone else. The varieties of agencies and professionals that work to help young people reach their potential must overcome their conflicts of interest and begin networking. Competition among agencies for work, sometimes trying to be all things to all people, does harm to public perceptions of such developmental programs. Three programs that demonstrate a flexible networking approach link urban and rural communities to the previously isolated outdoor-center experience, incorporate creative and performing arts to complement the experiential process in their work, and network with a range of agencies to provide followup opportunities. Over the years, the Rank Foundation has provided funding for various capital items of outdoor programs, for training of outdoor program staff and related community workers, and for long-term program and agency development.

**Fasko, D.J. (1992, November). Individual differences and multiple intelligences. Paper presented at the Annual Meeting of the Mid-South Educational Research Association, Knoxville, TN.**

Recent educational research indicates that learners differ in their preferences for learning mode and strategies. Implications for instruction and assessment are discussed as they relate to the Theory of Multiple Intelligences of H. Gardner (1983). One of the principles of the "Learner Centered Psychological Principles" of the American Psychological Association (Principle 11) stipulates that learners have unique abilities and talents and have acquired different preferences for how they learn, as well as different preferences for how they respond to learning situations. Gardner's Theory of Multiple Intelligences exemplifies Principle 11 and is implicated in Principle 12, which states that the development of a child and the way the child interprets life experiences is influenced by his or her education. The Theory of Multiple Intelligences describes seven forms of human competence that are relatively independent: linguistic; logical-mathematical; spatial; bodily-kinesthetic; musical; interpersonal; and intrapersonal intelligences. Some programs in use in schools today apply Gardner's theory. The Key School in Indianapolis (Indiana), the Arts PROPEL program in Pittsburgh (Pennsylvania), and Project Spectrum are three examples. Preliminary results from teachers in these programs suggest that students are more motivated and that at-risk students can excel. Implications for educational practice are discussed. Three tables summarize some important points from the discussion. (Contains 11 references.)

**Fitzgerald, D.F. (1993). Using multicultural education to enhance the self worth of rural at-risk students. In D. Montgomery (Ed.), Proceedings of the 'Rural America: Where All Innovations Begin' Conference. Savannah, GA.**

This paper discusses the use of multicultural materials from an integrated social studies and language arts curriculum to enhance the self-worth of rural at-risk students. The premise is that the use of this model will strengthen the positive correlation between self-concept and school achievement, thereby reducing risk factors. Theories of self-concept that support a multicultural approach include those of Carl Rogers, Abraham Maslow, and Combs and Snygg. The basic characteristics of at-risk students are outlined, including poor socioeconomic class; residence in small, rural communities; poor family relationships; little or no parental involvement in education; and problems at school. Minority students also must deal with factors unique to their minority status. This paper suggests that the most positive approach to multicultural education is to teach a true common-culture curriculum that includes the contributions of minorities and other cultures, with special attention being paid to cultures of the student population. Suggestions for implementing a cooperative learning approach include allowing for interaction and hands-on activities in group settings, using social studies as the content area and language arts as the vehicle for learning, and recognizing that each culture is an entity and has an intrinsic value of its own.

**Gass, M.A. (1995). Adventure family therapy: An innovative approach answering the question of lasting change with adjudicated youth? Alternatives to Incarceration: Prevention or Treatment: Monograph on Youth in the 1990s, 4.**

The field of adventure family therapy has emerged as a means to construct lasting functional change for troubled youth. Seven reasons why adventure therapy can be successful with troubled youth are: (1) therapeutic processes are centered in action-oriented experiences; (2) therapy is conducted in an unfamiliar environment; (3) adventure therapy centers on producing a climate of functional change through the positive use of stress; (4) adventure experiences can be rich in assessment possibilities; (5) adventure experiences are generally conducted in a small-group, supportive atmosphere; (6) adventure experiences are constructed to be "solution oriented"; and (7) the role of therapist is changed. The problem with adventure therapy is the issue of the lasting effectiveness of treatment gains. One strategy to counter this issue is to create system change in the family through adventure family therapy programs. These programs are classified, in increasing order of complexity and psychological depth, as recreational, educational, enrichment, adjunctive therapy, and primary therapy. The five general stages of adventure family therapy include assessment, structuring, intervention, debriefing, and follow-up. Further exploration is needed to explore when and how adventure experiences fit within family therapy approaches. Therapists using adventure experiences need additional competency in marriage and family therapy to develop high levels of treatment efficacy.



**Goldstein, A.P., et. al. (1994). The prosocial gang: Implementing Aggression Replacement Training. New York.**

The phrase "prosocial gang" may seem a contradiction but such gangs do exist. This book describes a gang intervention program, Aggression Replacement Training (ART), which resulted in reduced arrest rates among violent gangs in a large urban area. The book opens with a list of prosocial gangs followed by an analysis of the development, demographics, varying definitions, and types of juvenile gangs in America. Violence among gangs is examined, along with communities' responses to gang violence. The ART program is then introduced and its background, rationale, and procedures are described. The program's past and current effectiveness with delinquent and aggressive youths is outlined. Examined here are the daily lives of the gang members in the program, their communities, and the agency settings in which the ART program unfolded. Also described is the program's construction, its management, its context, its flow, its successes, and its failures. The emphasis is on how to help chronically antisocial youths deal with attendance indifference, participation resistance, interpersonal skill incompetence, anger, and other issues. The program's effectiveness is summarized and an examination of what lies in the future for gangs exposed to this program is offered. References, an author index, and a subject index are included.

**Hamblen, K.A. (1992, April). Research and theories supporting art instruction for instrumental outcomes. Paper presented at the Annual Conference of the American Educational Research Association, San Francisco, CA.**

Some art educators believe that art should be studied for its own intrinsic value, while others believe that art instruction provides instrumental outcomes that are valuable beyond the acquisition of art knowledge and skills per se. This latter group of educators, known as instrumentalists, believe, for example, that the study of art promotes creative thinking, self-awareness, social relations, lower absenteeism, and increased test scores in other subject areas. This paper presents a brief review of theory and research findings that support some of the claims for instrumental outcomes. The paper first discusses research that concerns cognitive characteristics and processes relevant to art instruction. It was found that the cognitive rationales for the study of art as they relate to instrumental outcomes hinged primarily on: (1) the extension of knowing what art per se provides; and (2) the relationship artistic knowing has to knowing in other school subjects. The second half of the paper concerns educational research findings supportive of instrumental rationales. Findings show that the visual arts tend to interest and motivate students, and thus art education may be ideal for many at-risk students. A list of 98 references is included.

**Howard, C. (1990). Project GOLD (Garfield Options for Leadership Development). Richmond, VA: Virginia Commonwealth University. (ERIC Document Reproduction Service No. ED 328 118)**

This grant proposal describes Project GOLD (Garfield Options for Leadership Development), an after-school and summer program designed to serve African American middle school-aged youth in Richmond, Virginia. The youths are residents of public housing, are primarily from female-headed households, and are typically at least one school year behind their age mates. Program components include: a 6-week summer program to be held at Virginia Commonwealth University, an after-school enrichment program, and a parent education and support program. The program reflects the collaborative efforts of the Department of Psychology at Virginia Commonwealth University, the Garfield Childs Memorial Fund Tutorial Program, and private, community, and state agencies, in an attempt to provide new and challenging opportunities for youth and their parents who reside in high risk environments. The program is based on the conceptual framework of the Athletes Coaching Teens program, which uses a life span developmental model, emphasizes prevention of problem behaviors, and focuses on teaching new skills for living.

**Johnson, R.E., & Barry, N. H. (1992, April). The Arts and the at-risk child: A school and community partnership. Paper presented at the Annual Meeting of the American Educational Research Association, San Francisco, CA.**

A project initiated by the Auburn University (Alabama) program in music education in the College of Education and the Auburn University Cooperative Extension Service brought together school and community groups from targeted communities in Alabama to plan a conference to initiate thinking and develop action strategies for enriching the lives of at-risk youth through the arts. The impetus for the project arose from the school dropout rate of 24% for Alabama secondary students in 1989-1990. Planning sessions produced a conference outline focusing on four areas: (1) identify the target population for the conference; (2) conference agenda; (3) evaluate/synthesize conference results; and (4) expected outcomes. Communities organized in advance of the conference received data gathering kits organized into four parts, accompanying questions, and the process needed to answer the questions. The conference goals were to: (1) provide rationales for proposing the use of the arts to address problems of youth-at-risk and school dropouts; (2) begin or complete the inventory for resources found in the kit; and (3) begin networking activities. An evaluation of the conference suggested participants believed in the role of the arts in working with at-risk youth and in the relevance to their community. The action phase of the process continued in each of the communities and addressed future directions from this work.

**Kaufman, B., Wohl, A. (1992). Casualties of childhood: A developmental perspective on sexual abuse using projective drawings. New York: Brunner/Mazel, Inc.**

This volume employs case vignettes and house, tree, person, and kinetic family drawings to explore the link between childhood sexual abuse and specific developmental problems. The authors lay the foundation for their discussion by defining paradigms of trauma and sexual abuse including symptom formation, ruptured trust, and mutilation of self-esteem. General principles in the analysis of

projective drawings are laid out: the reliability and validity of drawings as a projective tool, developmental aspects of drawing skills, and the application of projective drawings with sexually abused children. Three specific areas of developmental problems are investigated in depth: projections of ego functions of sexually abused children, aberrations in the superego of sexually molested youngsters, and the incestuous family's influence on the development of object relations during latency. The final chapter explores the long-term effects of childhood sexual abuse on adult survivors. 6 tables, 152 figures, and 167 references.

**Kronick, R.F. (1994). The imperative of dealing with dropouts: Theory, practice and reform. Education, 11(4), 530-534.**

This paper attempts to define four groups of dropouts. Understanding which group one is working with makes interventions more sensible. Theories and interventions are tied closely together. There is nothing so useful as a good theory. A holistic approach of dealing with at risk or dropout children is presented in the form of curricular and non-curricular causes. Foci of this paper are the society, the school, and the student. This is a call for social and cultural reform. The importance of teamwork and prevention is stressed. The belief that it is no longer a question of whether the school should be a parent, but rather that it is no longer a question of whether the school should be a parent, but rather that it should be a good parent, is central to this paper. Some organizational structures are discussed and recommended. Finally the importance of children as our most important resource is at the heart of this paper.

**Manning, L.M. (1993). Seven essentials of effective at-risk programs. The Clearing House, 66(3), 135-138.**

An evaluation of at-risk educational programs is presented. These programs seek to address the needs of students who experience a host of personal and social problems.

**Richards, A., & Bocarro, J. (1995). Alternatives to Incarceration: Prevention or Treatment. Monograph on Youth in the 1990s, 4.**

The articles in this collection address various definitions, viewpoints, and treatments for youth at risk and youth offenders. Articles not only examine alternatives to incarceration, but also provide examples of value-forming experiences beneficial to all young people. The articles and authors are: (1) "Introduction" (Anthony Richards); (2) "The Roots of At Risk Behavior" (Brenda Robertson); (3) "Youth At-Risk for Violence and Delinquency: A Metaphor and a Definition" (B. T. McWhirter, J. Jeffries McWhirter); (4) "I'm Okay, You're At Risk: Beyond Ephebiphobia and Toward Research" (Kirk Astroth); (5) "Who Is At Risk: The System or Youth?" (Jason Bocarro); (6) "Partners in Programming: Concordia University Inner City Youth Project" (Lisa Ostiguy, Robert Hopp, Randy Swedburg); (7) "The Black Church and Youth At Risk for Incarceration" (Roger H. Rubin, Andrew Billingsley, Cleopatra Howard Caldwell); (8) "Making the

Connection Between Leisure and At-Risk Youth in Today's Society" (James Calloway); (9) "Under Pressure Program: Using Live Theatre To Investigate Adolescents' Attitudes and Behavior Related to Drug and Alcohol Abuse Education and Prevention" (L. Arthur Safer, Carol Gibb Harding); (10) "Adventure Family Therapy: An Innovative Approach Answering the Question of Lasting Change with Adjudicated Youth?" (Michael A. Gass); (11) "Adolescent Female Offenders: Program Parity Is Essential to Meeting Their Needs" (Ilene R. Bergsmann); and (12) "Characteristics of Adventure Programs Valued by Adolescents in Treatment" (Jeffrey P. Witman).

**Rolf, J.E., Berins, S., Hasazi, J.E., Crowther, J., & Johnson, J. (1982). Prospective research with vulnerable children and the risky art of preventive intervention. Prevention in Human Services, 1(4), 107-122.**

The Vermont Vulnerable Child Development Project is presented as an example of community-based preventive intervention research employing multiple control groups and prospective epidemiology. Discussion emphasizes both methodological issues and the pragmatics involved in choosing to use community institutions to study preventive interventions for young multi-risk children living with their mentally disturbed parents. Further, a rationale is provided for anticipating and coping with political, sociological, and personality conflicts in this type of mental health research. (11 ref)

**Van Voorhis, P., Cullen, F.T., & Applegate, B. (1995). Evaluating interventions with violent offenders: A guide for practitioners and policymakers. Federal Probation, 59(2), 17-28.**

The intent of this article is to discuss the interrelationships between program design and program evaluations. We review a number of program issues that become impediments to conducting sound evaluations of correctional interventions. We then offer numerous suggestions. Ultimately, we hope to put forward reasonable programmatic and evaluation directions which will then increase the likelihood of finding positive evaluation results. We do not address those activities that the evaluators are either solely responsible for or can execute with minimal input from staff. These include development of a research design and comparison groups, data analysis and report preparation. The issues put forward in the report are of more primary importance because technical expertise is of little value otherwise.

**Washington State Department of Social and Health Services: Division of Alcohol and Substance Abuse. (1995). Developing Washington communities that care: A risk and protective factor approach to preventing alcohol and other drug abuse (Report No. DSHS 22-104, Rev. 10/95). Olympia, WA: Author.**

Communities that Care proposes a community effort to prevent adolescent health and behavior problems through a comprehensive approach. The strategy has grown out of a decade of research conducted by Dr. David Hawkins and Dr. Richard Catalano of the University of Washington in Seattle and based in their organization:



Developmental Research and Programs, Inc. Their research is founded upon a conceptual framework that builds upon and integrates diverse research efforts over a number of years. This framework asserts that there are a number of risk factors that increase the chances of adolescents developing health and behavior problems and that understanding these risk factors is the first step towards identifying effective means of prevention. Equally important, they claim is the evidence that certain protective factors can help shield youth from problems.

## EVALUATION

This is another non-exclusive grouping. This section includes abstracts that indicate the programs referred to underwent some process of evaluation. In many cases, the evaluation was poorly implemented or otherwise inadequate. However, we wanted to pull out all those programs that had included any kind of a systematic examination of process or effects to highlight the need for more and better evaluation in this field. (We discuss this issue in depth in the main body of the report.) Several practitioners and researchers represented in this bibliography also speak of the pressing need for systematic, longitudinal program evaluation--both of programs currently in existence as well as those planned.

Aschbacher, P., & Herman, J. (1995). The Humanitas Program evaluation, 1990-1991 [Online]. Available: <http://aspin.asu.edu/~rescomp/broadbased/aschbacher.html>.

Los Angeles Unified School District's Humanitas program produced significant positive results for students, teachers, and schools according to a quantitative evaluation study conducted by members of UCLA's Center for the Study of Evaluation. Humanitas students wrote higher-quality essays, were less likely to drop out of school, attended school more often, and reported more positive perceptions about their academic abilities than did a similar group of students to which they were compared. Their teachers also exhibited positive outcomes.

Baber, E. (1970<sup>0</sup>). Fine Arts Educational Improvement Project: Evaluation record 1969-1970. IL: Illinois Midstate Educational Center. (ERIC Document Reproduction Service No. ED 080 435)

This document is an evaluation and record of the Fine Arts Educational Improvement Project, a Title III, E.S.E.A. "PACE" project administered in the state of Illinois. The project functioned primarily in the subject fields of art, drama, and music. Within the general purpose of improving educational opportunities in the arts, the project recognized these major objectives: 1) To provide live performances so that every child may have first-hand experiences with quality concerts, plays, and art exhibits or

demonstrations; 2) To provide a variety of inservice training experiences for teachers to increase teaching effectiveness in the fine arts; 3) To provide models in the form of pilot programs to demonstrate unique approaches to fine arts education; and 4) To provide information materials, and services to project area schools through establishment and operation of a central Fine Arts Center. Measurement of evaluation results indicates that a significant number of the objectives of the project were attained. Samples of project materials are included in the report: evaluation forms, publicity forms, pre-performance notes, conference reports, curriculum guides in art and music. A related document is ED 037 473.

**Bannon, V. (1994, October). Dance/movement therapy with emotionally disturbed adolescents. Paper presented at the "Safe Schools, Safe Students: A Collaborative Approach to Achieving Safe, Disciplined and Drug-Free Schools Conducive to Learning" Conference, Washington, DC.**

This outline profiles two programs that use dance/movement therapy to help students with low self-esteem, poor body image, poor self-control, lack of trust in others, difficulty identifying and expressing feelings, and poor interpersonal relating skills. Students referred for dance/movement therapy services are assessed for appropriateness, and are eventually scheduled for weekly sessions. Students are seen either individually, in pairs, or in small groups. This therapy involves a holistic approach of psychotherapy which encourages self-expression through movement. It is primarily a non-verbal therapeutic modality which promotes emotional and physical integration. Included in the outline of this program is an overview; a purpose statement; the implementation period of the program; program characteristics; the targeted population; the services provided; the staff; funding concerns; problems; and evaluation data. The programs were designed to increase social competence and to allow children and adolescents the opportunity to express creatively their inner concerns, anxieties, and emotional conflicts in a safe non-threatening manner.

**Brand, M. (1995). Relationship between home musical environment and selected musical attributes of second-grade children [On-line]. Available: <http://aspin.asu.edu/~rescomp/attitudes/brand.html>.**

Parents are children's first teachers. Because parental involvement has been shown repeatedly to influence children's school performance, it has been a hallmark of the education reform movement. Manny Brand's 1986 study sought "to determine the relationship between home musical environment and musical attributes of second grade students." The musical attributes included tonal and rhythmic perception and achievement in general music classes. This study reinforces the importance of parents' attitudes for primary children's performance. As educators involve community members in education, this study underscores the value of working closely with parents. Positive attitudes toward music translate to music achievement among the students. Participating in this correlational study were 117 seven-year-olds who attended one elementary school in a large urban district and their parents.

Primarily Hispanic and from an area considered to be "disadvantaged," the participating families completed Brand's Home Musical Environmental Scale (HOMES). Written in Spanish and English, the tool explores parents' attitudes toward music, their musical involvement with the child, parents' concert attendance, and ownership and use of a record or tape player. The general music teacher evaluated the students' musical achievement through the Music Achievement Assessment Form (MAAF), which explores subjects' musical knowledge, performance and music reading skills, and interest in music. Brand used the Primary Measures of Musical Audiation (PMMA) to test the children's tonal and rhythmic perception and their music aptitude. Scores on HOMES were not related to tonal or rhythmic perception, but a statistically significant relationship emerged between HOMES ratings and children's musical achievement. Only Factor 1 — "parental attitudes toward music and musical involvement with child" — was significantly related to musical achievement. Concert attendance, use of records and tapes, and parents' playing a musical instrument were not significantly related to children's musical achievement. The results of this study are consistent with other studies on environmental characteristics and children's musical responses.

**Catterall, J.S. (1995). Different ways of knowing: 1991-94 national longitudinal study final report [On-line]. Available: <http://aspin.asu.edu/~rescomp/broadbased/catterall.html>.**

The Different Ways of Knowing program was launched by the Galef Institute of Los Angeles in collaboration with educators. The Galef Institute's purpose was to develop an instructional approach based upon the premise that integrating visual and performing arts with social studies and other core curriculum subjects would improve learning outcomes for high-risk elementary school children. James S. Catterall's longitudinal, multisite evaluation study of the program provides evidence to support interdisciplinary teaching through the arts. The study evaluated the Different Ways of Knowing program as implemented through four school partnerships in diverse urban settings over a period of three years. It found the program produced significant positive effects on student achievement, motivation, and engagement in learning, and notable changes in classroom practices. The results offer considerable evidence of the effectiveness of three strategies: 1) interdisciplinary teaching that incorporates the arts into core curriculum areas, 2) instructional practices that actively engage students in the process of learning, and 3) professional development that enables teachers to collaborate with colleagues and adapt strategies to their unique classroom settings.

**Costantino, G., Malagady, R.G., & Rogler, L.H. (1986). Cuento therapy: A culturally sensitive modality for Puerto Rican children. Journal of Consulting & Clinical Psychology, 54(5), 639-645.**

Epidemiological studies indicate that Hispanics underutilize community mental health facilities in proportion to their needs and often fail to benefit from traditional psychotherapeutic services. The present study investigated the effectiveness of a

modeling therapy designed to be sensitive to Hispanic culture. In one version of the modality, cuentos (folktales) from Puerto Rican culture were used to present models of adaptive behavior and in another version folktales were tailored to bridge Puerto Ricans' bicultural conflict. 210 high-risk children from kindergarten through the 3rd grade and their mothers were randomly assigned to receive either cuento therapy, traditional art/play therapy, or no therapy. Results indicate that cuento therapy significantly reduced children's trait anxiety, as measured by the State-Trait Anxiety Inventory for Children, relative to traditional therapy and to no intervention and that this trend was stable over 1 yr. The cuento modalities also increased Wechsler Intelligence Scale For Children--Revised (WISC--R) Comprehension subtest scores and decreased observer-rated aggression. The need to develop and evaluate culturally sensitive therapeutic modalities for Hispanics is discussed. (30 ref)

**Dabrowski, R.M., et al. (1993). Community-based, family-focused prevention of youth substance use. (ERIC Document Reproduction Service No. ED 362 819)**

Two community-based, family-focused programs were developed to intervene with risk and resiliency factors (self-esteem, assertiveness, and family and peer relations) hypothesized to impact on drug abuse. Both programs served youth and their parents or guardians. Substance Use Prevention and Education Resource Through Arts and Recreation (SUPER STARS) targeted youth between the ages of 6 and 10. Substance Use Prevention and Education Resource (SUPER II) targeted youth aged 11 to 17. Significant findings in SUPER STARS evaluation included an increase in racial pride and problem solving skills for parents and an increase in cultural awareness for youth. In SUPER II, significant findings included an increase in assertiveness and self-esteem of youth, and an increase in knowledge of drugs and knowledge of communication in both youth and parents. Although the participants' reported drug use was minimal both before and after the program, strengthening resiliency factors may help protect these youth from future drug use. These findings offer support for the implementation of multi-faceted prevention and intervention efforts to prevent and reduce the incidence of substance use among high-risk youth.

**Davis, J. (1995). Safe Havens: Portraits of educational effectiveness in community art centers that focus on education in economically disadvantaged communities [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/davis.html>.**

Arts education does not have to take place in schools. Community art centers have been providing arts experiences and education for children and adults for decades. The community art centers showcased in Safe Havens present five different models of effectiveness based on Project Co-Art's "authentic" assessment model: "Authentic assessment is constructed out of objectives and criteria that are relevant to and valued by the field itself — not imposed from outside in." The Project Co-Arts researchers sought to reflect the diversity of community art centers and explore different models of effectiveness that "might demonstrate the flexibility of our developing evaluative frame." For Project Co-Arts, "educational effectiveness is not a what that either happens or not; it is a when that happens more or less and is



marked by certain identifiable symptoms." The report describes these characteristics in five centers in distressed inner-city communities. Safe Havens showcases grassroots efforts as vehicles for learning and community development and provides ways to assess the relationships among goals, practices, and outcomes. Sponsors of other in-school and community arts programs would benefit from studying these centers' visions and methods and the application of the assessment model to local situations.

**DuPont, S. (1995). The effectiveness of creative drama as an instructional strategy to enhance the reading comprehension skills of fifth-grade remedial readers [Online]. Available: <http://aspin.asu.edu/~rescomp/targeted/dupont.html>.**

This study by Sherry DuPont describes a six-week creative drama program that enhanced reading comprehension in fifth-grade remedial readers. Higher scores on the posttest for the treatment group implied that these students were "able to transfer and apply a skill or ability that was acquired during the treatment period to new, unrelated, reading material that appeared on the MAT6." The study involved three groups of 17 fifth-graders in three different schools. All had been placed in the remedial reading program based on their scores on the California Achievement Test (CAT). Scores on both the CAT and the Metropolitan Reading Comprehension Test of the Reading Diagnostic Test (MAT6) pretest showed that the three groups were equivalent at the beginning of the study. For the treatment group, (Group One) DuPont employed a structured daily program that consisted of reading selected nonillustrated children's literature stories and participating in creative drama activities. Students read both silently and orally and then dramatized their reading. They also took part in "oral and pantomimed extensions" of each story. The program for Group Two was a modification of Group One's treatment: Students engaged in the same reading activities, followed by vocabulary lessons and discussion of the story. Group Three served as a control group. This group met with its regular remedial reading teacher and received only its regular program consisting of reading skills instruction and no creative drama. All three groups were then posttested using MAT6. Group One showed a significant increase in mean score, while Group Two showed a significant decrease. The control group showed no significant difference between pre- and posttest mean scores.

**Epstein, J.L., & Dauber, S.L. (1995). Effects on students of an interdisciplinary program linking social studies, art, and family volunteers in the middle grades. Journal of Early Adolescence, 15(1), 114-144.**

Several components of middle grades reform were explored in an empirical evaluation of the effects on student learning (N = 400 students in grades 6-8) of the Teachers Involve Parents in Schoolwork (TIPS) Social Studies & Art Volunteers program in an urban middle school in Baltimore, MD. To create opportunities for students to study interdisciplinary connections between art & social studies curricula, volunteers prepared & presented discussions of prints of well-known art in social studies classes. Survey & questionnaire data show that students increased their

awareness of art, developed attitudes toward & preferences for different styles of art, & were able to express their likes & dislikes. Findings support the viability of the program as one that may help other middle schools organize volunteers as part of a comprehensive program of six major types of school, family, & community partnerships. 5 Tables, 33 References. Adapted from the source document.

**Fasko, D.J. (1992, November). Individual differences and multiple intelligences. Paper presented at the Annual Meeting of the Mid-South Educational Research Association, Knoxville, TN.**

Recent educational research indicates that learners differ in their preferences for learning mode and strategies. Implications for instruction and assessment are discussed as they relate to the Theory of Multiple Intelligences of H. Gardner (1983). One of the principles of the "Learner Centered Psychological Principles" of the American Psychological Association (Principle 11) stipulates that learners have unique abilities and talents and have acquired different preferences for how they learn, as well as different preferences for how they respond to learning situations. Gardner's Theory of Multiple Intelligences exemplifies Principle 11 and is implicated in Principle 12, which states that the development of a child and the way the child interprets life experiences is influenced by his or her education. The Theory of Multiple Intelligences describes seven forms of human competence that are relatively independent: linguistic; logical-mathematical; spatial; bodily-kinesthetic; musical; interpersonal; and intrapersonal intelligences. Some programs in use in schools today apply Gardner's theory. The Key School in Indianapolis (Indiana), the Arts PROPEL program in Pittsburgh (Pennsylvania), and Project Spectrum are three examples. Preliminary results from teachers in these programs suggest that students are more motivated and that at-risk students can excel. Implications for educational practice are discussed. Three tables summarize some important points from the discussion. (Contains 11 references.)

**Florida State University: Center for Music Research. (1990). The role of the fine and performing arts in high school dropout prevention. Tallahassee, FL: Author. (ERIC Document Reproduction Service No. ED 354 168)**

A 1-year research project was undertaken to discover how the arts could help keep at-risk high school students in school. The project was conducted in three phases. In phase 1, recent literature was reviewed to define criteria for the at-risk student and to identify implications for the arts in dropout prevention programs. Phase 2 consisted of interviews with Florida high school administrators, arts teachers, and at-risk students to identify aspects of arts courses that seemed to be most effective in motivating those students to remain in school. In phase 3, field observation of at-risk students was conducted through on-site observation at seven selected high schools. Administrators and arts teachers also were interviewed informally regarding their impressions of: (1) the effects of arts activities on retention of at-risk students and (2) specific cases of at-risk students who succeeded directly as a function of their interest and progress in one or more of the arts areas. The project findings grouped into two

areas: (1) effects of the arts on student motivation; and (2) strategies and motivational techniques used by the arts teachers. There was strong evidence that arts programs currently offered in Florida's high schools helped students who border on dropping out of school; therefore, it was recommended that the project be repeated with a broader geographical distribution. A 39-item list of references is included along with two appendices: (1) summary of responses to student questionnaires and (2) a table on the percentages of on-task behavior of at-risk students observed in arts classes and academic classes.

**Gourgey, A.F., Bossieu, J., & Delgado, J. (1995). The impact of an improvisational dramatics program on student attitudes and achievement [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/gourgey.html>.**

"Learning to communicate, both orally and by the written word, is not a passive activity." This evaluation of the effects of creative self-expression makes a strong connection between drama skills and literacy for disadvantaged urban elementary school children. The authors studied students who participated in the Arts Alternatives Program, a program of role-playing and story-writing activities that gives students practice in communication and in organizing and understanding narrative. These students showed a significant improvement in vocabulary and reading comprehension on the Comprehensive Test of Basic Skills (CTBS) compared to a similar group of nonparticipants. In addition, students reported better attitudes about themselves and others, and teachers reported improved attitudes and academic progress in their classes as a whole. This triangulation of student attitudes, teacher ratings, and districtwide reading scores illustrates the positive effects of improvisational dramatics on literacy skills. The study involved students in grades four, five, and six at two inner-city elementary schools in Newark, New Jersey. All were of low socioeconomic status. The treatment group consisted of 150 Black and Hispanic students in six intact classes who participated in the Arts Alternatives Program developed by The Whole Theatre, Inc., of New Jersey. The program, which extended from October to May, is conducted by a teacher who works with small groups of students and uses a variety of role-playing and improvisational techniques to emphasize creative storytelling. This leads to the children eventually developing a story that they stage, cast, and act out. A control group of 108 students was chosen on the basis of equivalent average pretest achievement scores. The authors compared test scores of participants in role-playing and story-writing activities with nonparticipants who had similar academic achievement and found an advantage for the students who had participated. Adjusting for initial differences, the analysis of these scores showed that "At the end of the year, participants scored over 9 NCE points higher than non-participants in vocabulary and over 5 points higher in comprehension." Based on these findings, the authors write, "The benefits of participation in creative dramatics are not restricted to emotional and attitudinal gains, but may encompass cognitive gain as well."

**Hudspeth, C.C. (1995). The cognitive and behavioral consequences of using music and poetry in a fourth grade language arts classroom [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/hudspeth.html>.**

For this dissertation study, Carolyn Hudspeth designed a language arts model entitled SAMPLE, Suggested Activities of Music and Poetry for Language Enrichment. She then tested the curriculum against a traditional language arts program with two groups of 16 children each. All considered "low achievers," the two groups of fourth-graders attended different schools, but were closely matched in achievement and intelligence. She also sought to describe children's and parents' reactions to the music, poetry, and language arts lessons. Throughout the school year, the author taught the SAMPLE program. Observers attended classes as well, to monitor instruction and to record children's comments and behaviors. The language arts subtests of the California Achievement Tests were administered to both groups as a pretest and again as a posttest. Students in SAMPLE used the same language arts text as the control group, but they did not follow the book in sequence. The researcher also augmented the text with additional poetry and prose. Other activities, such as choral reading, singing, moving, rhyming, and dramatizing, were included in SAMPLE to create a learning environment that was "holistic, cross-modal, and experiential." The SAMPLE curriculum utilized activities that were usually recommended for high achievers. Both groups of students were pre- and posttested on four subtests of the California Achievement Test: language mechanics, language expression, total language, and reference skills. The SAMPLE students scored higher on all four posttests and the difference was significant for language mechanics and total language. SAMPLE students also made significantly higher pretest to posttest gains on a measurement of writing test. Finally, an observational measure of student behaviors showed a positive correlation between students being actively engaged in learning and their cognitive growth. Parents responded positively to the program as well. Survey data showed high levels of parent satisfaction and their belief that the music and poetry had been a positive experience for their children. In general, the study showed that the enriched SAMPLE curriculum was well-received and in this setting was an effective alternative to a traditional language arts class.

**Intercultural Development Research Association [IDRA]. (1995). City of San Antonio urban smARTS program [Interim evaluation report]. San Antonio, TX: Author.**

This report presents the interim evaluation findings for the City of San Antonio, Urban smARTS Program. The major goals of the program are to divert, intervene and prevent youth from entering the Criminal Justice System through a multi-disciplinary arts in education curriculum. The initial implementation of the program was begun during the 1993-94 school year in San Antonio area schools after piloting it during the summer of the previous school year. From September 1995 through November 1995, the City of San Antonio contracted with the Intercultural Development Research Association (IDRA), Research and Evaluation (R&E) Division, to conduct an evaluation of the program. IDRA is a non-profit education



and research organization dedicated to improving the educational opportunities of all children.

**Knowles, P., & Sande, R. (1995). Dance education in American public schools: Case studies [On-line]. Available: <http://aspin.asu.edu/~rescomp/status/knowles.html>.**

This report on a National Arts Education Research Center project describes four model school dance programs for grades K-12. The programs were selected by a panel from National Association of Schools of Dance and National Dance Association based on responses to a survey. Each of the schools chosen was established between 1974 and 1982 as an arts magnet school for its district, and each served an ethnically mixed population in an urban or inner-city area. The summary for the 34 primary schools that responded to the survey shows average class length to be 40 minutes, number of male students enrolled in elective dance programs to be far fewer than females, and the number of states that require certification for dance teachers to be only 14 in 1989. Also reported are responses from the dance instructors regarding their attitudes toward student evaluation, reasons for teaching dance, and estimation of the adequacy of facilities and resources at their schools. The summary for the 76 secondary schools that responded shows similar trends in its responses except that secondary dance teachers reportedly are more satisfied and self-reliant, and have more training and experience. For the case studies, observers spent three days in each of the four schools watching classes, rehearsals, and performances and interviewing students, faculty, and administrators. From these site visits, the authors developed descriptions of each dance program including its particular nature, history, and context. While the quality of teaching, facilities, and support in the schools observed varied, the reviewers noted that in all instances the inspiring teacher was the crucial factor in the successful program. Consequently, the authors stress the need not only to recruit and train dance teachers, but also to make it easier for experienced dancers to become certified teachers. They also point out that successful programs show a strong correlation between a program's visibility and the quality and quantity of its performance. Successful programs also tend to have staff continuity, autonomy, and supportive and knowledgeable administrators. These findings, delineating effective and ineffective features of dance programs, can serve as guidelines for developing quality dance instruction at all levels.

**Lawson, S.G. (1991). Multi-cultural awareness project: The organization and implementation of a "World Steel Drum Ensemble". Education Specialist Practicum. FL: Nova University. (ERIC Document Reproduction Service No. ED 338 783)**

This proposal describes the organization and implementation of a "World Steel Drum Ensemble" as a strategy to solve the problems of low minority academic achievement, high minority discipline incidents, and minority isolationism. The drum ensemble studied and performed music from Caribbean, Hispanic, and African heritages in a middle school setting in a Florida urban school district where about 30

percent of students were eligible for free lunch. Program implementation involved at-risk students who were joined with average and above-average students in the ensemble to perform music complimentary to cultures of at-risk students, promoting an appreciation of the minority cultures. The target population was the 20 students from various ethnic backgrounds who made up the ensemble. Knowledge of cultures other than their own improved for all target students from a previous 20 percent to 80 percent, as measured by a pretest and posttest. Ninety percent of target students were academically successful in all subjects, when success was defined as a "C" or higher. A similar 90 percent did not receive any discipline infraction reports during the practicum. The benefits of this multicultural music education were shared through videotapes and performances. Five appendices contain questionnaires used to determine student and educator reactions to the program. There are 13 references.

**Luftig, R.L. (1995). The schooled mind: Do the arts make a difference? An empirical evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93 [On-line]. Available: <http://aspin.asu.edu/~rescomp/broadbased/luftig.html>.**

SPECTRA+ was implemented in January 1992 in one elementary school each in the mid-sized communities of Hamilton and Fairfield, Ohio. The goal is to provide all students one hour of instruction in music, drama, dance, art, or media arts daily. Artists-in-residence are a prominent feature of the program. Intensive arts experiences for teachers are the mainstay of regular professional development activities. An HFAA coordinator spends time at each campus weekly. Published in January 1994, the first-year study explored the SPECTRA+ program's effects on students in five areas. Two schools in each of the two demographically comparable districts identified 615 students in grades two, four, and five to participate in the study. The evaluator's hypotheses were tested in three "conditions" or types of programming. SPECTRA+, a "modified control" group, and a "full control" group were created. The modified group participated in an innovative whole language program that did not include the arts. The full control group participated in the "traditional" curriculum. The study tested self-esteem (Culture-Free Self-Esteem Inventory), locus of control (Bialer-Cromwell Locus of Control Scale), creative thinking (Torrance Tests of Creative Thinking), appreciation of the arts (Arts Appreciation Scale), and academic achievement (Iowa Tests of Basic Skills and Stanford Achievement Tests) and reported results by program type, grade, and gender. The research measured group differences via pretests and posttests. Standard statistical measures were used to determine significance and relationships among variables. Pretest achievement data were collected at the end of the 1991-92 school year; posttest data were gathered in spring 1993.

**McNutt, B. (1994). Adventure as therapy: Using adventure as part of therapeutic programmes with young people in trouble and at risk. In Proceedings of the National One-Day Conference "Adventure-Based Interventions". Ambleside, England, United Kingdom.**

This paper defines "adventure-based intervention," "young people," and "trouble and risk" in light of the therapeutic work done at Bryn Melyn Community (Bala, Wales), a therapeutic treatment center. Bryn Melyn provides intensive individualized therapy to young people, aged 15-18, who are in the care of social services departments. Each teenager has an individualized program involving cycles of adventure abroad and consolidation/preparation in Wales. During adventure phases of up to 90 days, each client and a therapeutic "guide" pursue an adventure activity of the client's choice in a new environment conducive to emotional and behavioral change. This intervention engages the teenager, fosters development of a very close client-therapist relationship, and offers conditions within which change can begin. The special nature of adolescence lies in its position as the first life stage in which an individual must review or recycle previous life stages and their outcomes. Poor outcomes of earlier stages, such as lack of trust, lack of self-control, and feelings of inferiority, are found among many young people identified as at-risk. These young people share such characteristics as past physical or sexual abuse, neglect or abandonment, dysfunctional families, multiple placements, and resulting offending behaviors. Bryn Melyn's innovative adventure-based intervention engages young people where other approaches have failed, and is effective in altering attitudes and behaviors, as demonstrated by a low rate of offenses among program completers. Includes a chart of Eriksons's eight life stages and favorable and unfavorable outcomes.

**Muraskin, Lana D. (1993). Understanding Evaluation: The Way To Better Prevention Programs [Handbook]. (Available from Southwest Regional Center for Drug-Free Schools and Communities, The University of Oklahoma Continuing Education and Public Service, 555 Constitution, Suite 138, Norman, OK 73037-0005.)**

This handbook has been written to enable school and community agency staff to carry out required evaluations under the Drug-Free Schools and Communities Act (DFSCA). However, its applicability is not restricted to programs supported through that Act. The handbook describes the why and how of program evaluation and outlines the steps in conducting evaluations. A premise guiding this handbook is that many evaluations that use simple designs can be conducted without formal training in program evaluation.

An evaluation can be an important tool in improving the quality of a prevention program if it is integrated into the fabric of a program rather than added on after the fact. Program personnel are more likely to use the results of an evaluation when they play a role in deciding what to examine, conducting the evaluation, and interpreting

the results. Many of the evaluation steps outlined in this handbook can be carried out by program staff in schools and community agencies.

**Oakey, M.H. (1980). Lorton Art Program, Inc. [Evaluation]. National Institute of Justice/National Criminal Justice Reference Service Microfiche Program, Washington, DC.**

Results are reported from an evaluation of the inmate art program at the District of Columbia Lorton Correctional Facility. The Lorton Art Program, Inc., which is supported primarily by the National Endowment for the Arts and private foundations and corporations, is a comprehensive fine arts program which uses art education and individual skills development as rehabilitation means. Classes are conducted for a minimum of two and one-half hours per session four days a week at the Lorton minimum security facility and youth centers I and II. The evaluation aimed at determining the program's impact on participant recidivism, student characteristics, student program performance, institutional staff opinions of the program, and student attitudes toward the program. Data were obtained from the art director's files and her evaluation of each student's performance, District of Columbia Department of Corrections records (inmate characteristics, parole violations, and new convictions), results of an institutional staff survey, and participant questionnaires. The study population was 372 participants from the first classes. of the total sample, 252 had been released, with 102 released through community correctional centers and 150 released to parole supervision. At the conclusion of the study, 201 (79.8 percent) of the 252 were still in the community. A comparison of program participants and nonparticipants provided no conclusive evidence that participation in the art program reduced recidivism; the evaluation of treatment and administrative staff was highly favorable. An anonymous survey of participants showed less enthusiasm but was generally favorable. The program has been sufficiently effective for the department of corrections to consider assuming all of a major portion of the program's funding. Tabular data and a bibliography are provided.

**O'Donnell, J., Hawkins, J.D., Catalano, R.F., Abbott, R.D., & Day, L.E. (1995). Preventing school failure, drug use, and delinquency among low-income children: Long-term intervention in elementary schools. American Journal of Orthopsychiatry, 65(1), 87-100.**

The Seattle Social Development Project (SSDP) is a long-term intervention that uses a risk-reduction strategy based on the premise that academic failure, delinquency, and drug abuse can be prevented by reducing, eliminating, or mitigating the effects of risk factors for these problems. The effects of the SSDP were evaluated on the basis of a set of hypothesized intervening variables and on the outcome measures of achievement, drug use, and delinquency for low-income urban children at the end of sixth grade. The intervention combined modified teaching practices in mainstream classrooms, child social skills training, and developmentally adjusted parent training. The results for children exposed to the intervention were mixed. Girls from low-income families in the intervention perceived more opportunities and reinforcements



for involvement in the classroom, expressed stronger attachment and commitment to their school, and were less likely to initiate smoking than girls in the control group. Low-income boys in the intervention group progressed in their math, reading, and language arts skills; perceived slightly greater reinforcements for classroom involvement; exhibited more attachment and significantly greater commitment to their schools; and initiated delinquency at significantly lower rates than boys in the control group. However, their drug use rate was comparable with that of controls. 1 table and 60 references

**Opuni, A.K. (1990). The Strive Project: A special "pull-out" instructional program for at-risk ninth grade students. Washington, DC: Environmental Protection Agency. (ERIC Document Reproduction Service No. ED 318 829)**

STRIVE was a special instructional program which provided a nurturing, caring, intensive instructional milieu for over-aged, low-performing ninth graders, who were perceived to be at risk of dropping out of school, at Barbara Jordan High School for Careers in Houston (Texas) during the 1988-89 school year. This report evaluates the effectiveness of the STRIVE project in improving student academic performance, and their attitudes toward themselves, learning, and class attendance. The following findings are presented: (1) STRIVE students significantly outperformed the non-STRIVE students in reading, mathematics, social studies, and science on the Metropolitan Achievement Test-Sixth Edition (MAT-6); (2) 47 percent of the students indicated that their desire to attend school every day had increased; (3) 65 percent of the students expressed increased appreciation for their teachers; (4) 57 percent of the students indicated that the program had helped them feel better about themselves; (5) 70 percent of the students stated that they felt more confident in their ability to improve their grades; (6) 90 percent of the students expressed that they would encourage other at-risk ninth graders to enroll in the program; (7) both STRIVE and non-STRIVE students' mean attendance rates declined, but the STRIVE students had a smaller margin of decline than the non-STRIVE students; and (8) 25 percent of the students left the program during the 1988-89 school year. One table is included.

**Palmer, M. (1990). Arts for at risk children: A curriculum development and renewal project for the Department of Education. Orlando, FL: University of Central Florida, Orlando College of Education. (ERIC Document Reproduction Service No. ED 329 355)**

The development and pilot testing of the Children and the Arts project is outlined. Developed by the University of Central Florida's College of Education in cooperation with the Florida Alliance for Arts Education, this project sought to address the needs of Florida's young at-risk students by providing teachers with arts experience lesson plans for both prekindergarten early intervention and school-age child care programs. Source Books of lessons in art, dance, drama, and music were developed for teachers' and caregivers' use in implementing arts experience with students. The Children and the Arts Source Books of Arts Experiences were pilot and

field tested in Orange and Hardee Counties of Florida. Recommendations for implementing an arts experience program in Florida's pre-kindergarten and school-age child care programs are presented. The appendix details proceedings of the Children and the Arts Conference, which was part of a Florida state-wide in-service program.

**Powell, L., & Faherty, S.L. (1990). Treating sexually abused latency age girls: A 20 session treatment plan utilizing group process and the creative arts therapies. Arts in Psychotherapy, 17(1), 35-47.**

Describes a 20-session treatment plan that combines the theories of the creative arts therapies and group process, and as a result provides a time-limited psychoeducational intervention that can be used to help young girls begin the process of working through the complex issues regarding sexual abuse. Self-portraits drawn by patients before and after treatment illustrate how this combined treatment promotes positive, empowering, and corrective resolutions in treatment.

**Redfield, D.L. (1995). Evaluating the broad educational impact of an arts education program: The case of the Music Center of Los Angeles County's Artists-in-Residence Program [On-line]. Available: <http://aspin.asu.edu/~rescomp/broadbased/redfield.html>.**

The Music Center of Los Angeles County, Education Division (MCED) provides a wide range of school-linked arts education programs. MCED's artists-in-residence program is one of the most visible and well-established. Through a partnership between UCLA's Center for the Study of Evaluation, Mervyn's, and the California Community Foundation, MCED was able to commission a study to assess the value and relative impact of the artist-in-residence program and to determine whether program goals were being attained. The result was a broad-based study of nine MCED artists involved in 16 residencies at 11 schools in 65 classrooms. For students the goals of the program are to enhance cooperative group skills, improve self-esteem, expand higher-order thinking skills, and increase multicultural understanding. For teachers the program seeks to increase their knowledge of how to use the arts in the basic curriculum and increase parent involvement. The researchers employed a pre- post-program evaluation design that compared data collected at the end of the residencies to a variety of baseline data. They also used participant surveys and several qualitative techniques such as observations and focus groups. As part of the study, more than 500 students in grades four through nine completed surveys after participating in a residency that lasted from eight to 16 weeks. Survey results showed that students expressed very positive attitudes toward their artist-in-residency experiences. Further, students expressed that they believed they had improved their higher-order thinking, communication, and socialization skills.

**Stinson, S.W. (1995). Meaning and value: Reflections on what students say about school [On-line]. Available: <http://aspin.asu.edu/~rescomp/attitudes/stinson.html>.**

Just like private businesses, public institutions must listen to their customers these days. For educators, that usually means listening to parents and employers. Researcher Susan W. Stinson, however, presents a different educational customer — students, in this case high school dance students. Her "humanities-based research" gives voice to student opinions in thoughtful, provocative terms, and highlights how arts classes can be different. The quality of the young voices in this qualitative article will motivate educators to listen to their own customers and act on what they hear. Regular feedback from students should inform program planning, teacher preparation and development, and community partnerships. The research investigated how students in high school dance classes "make sense of their experiences." During the 1989-90 school year, Stinson observed four first-year, elective dance classes taught by two different instructors at one school. A dance class at another high school was included in the study during the fall of 1990. The classes met daily for 55 minutes for one semester. They enrolled eight to 14 students each, mostly girls. In addition to the observations, researchers formally interviewed all three dance teachers and 36 of the students, many of whom were described as "at-risk." The students, who represented a wide range of school achievement, were asked about their reasons for taking a dance class, their opinions of their teachers, their attitudes about what they were learning, and their expectations after high school. The students' opinions about their dance class experiences contrasted sharply with their opinions about their overall high school experience. Students frequently described their other classes as "boring" and said they were often disrupted by classmates who wanted to be elsewhere. Students also perceived the school routines and rules as stifling. Teachers did not care, they said. Dance classes, however, broke the mold. They were usually described in qualitatively different, more positive terms. Nearly all the students characterized their dance classes as having instructors who cared. They said dance classes nurtured relationships among students and emphasized self-expression and acceptance by others. Further, students liked learning dance technique and skills through hard, active "work." Their dance experience seemed to function as a respite from the perceived drudgery and pressures of school. As one boy explained, dance was "a good way to get away from school ... once you step into the auditorium, everything is kind of shattered ... you can make it what you want, when you first walk in ... it's almost like time has stood still outside of those doors."

**Tibbetts, T.J., & Stone, B. (1990). Short-term art therapy with seriously emotionally disturbed adolescents [Special Issue: The creative arts therapies with adolescents]. Arts in Psychotherapy, 17(2), 139-146.**

Investigated what emotional and behavioral changes would result from providing short-term art therapy to 20 seriously emotionally disturbed (SED) adolescents. Ss were given the Burks' Behavior Rating Scales for Organic Brain Dysfunction and the

Roberts Apperception Test. The intervention was effective in increasing a sense of identity in SED adolescents and in helping them to become more aware of and realistic toward their views of themselves and their environment. Short-term art therapy was most effective with depressed SED adolescents and may be highly useful in reducing severe feelings of anxiety and rejection.

**Torff, B. (1995). Evaluation of Wolf Trap Institute for Early Learning Through the Arts: 1991-92, 1992-93, 1993-95 [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/torff.html>.**

Does an artist-in-residency program show benefits for at-risk preschoolers and their teachers? This was the question posed by researchers from Harvard's Project Zero, who conducted a four-year investigation into the effects of the Wolf Trap Institute for Early Learning Through the Arts program. Begun by the Wolf Trap Institute in Washington, D.C., the program provides seven-week performing arts residencies in Head Start preschools at several locations across the country. The focus of the program is to offer quality performing arts experiences to low-income children and to enhance teacher skills in incorporating performing arts — music, movement, and drama — into the regular curriculum. Artist-teachers are trained by the Wolf Trap Institute to use a residency curriculum in preschool classrooms. The residency consists of two lessons per week over a period of seven weeks. The artist-teachers are encouraged to tap ideas from the teachers ongoing curriculum and incorporate them into the arts residency activities. For example, if the classroom teacher is teaching students about "the senses," the artist designs performing arts activities related to that topic during residency classes. The artist also is expected to collaborate with the teacher on lesson planning and to act as a teacher-trainer so that teachers can acquire the skills needed to continue using the performing arts activities and concepts after the residency is over. The first two years of the evaluation study involved classroom observations, interviews, and analysis of materials and paperwork to determine whether students and teachers benefitted from participating in Wolf Trap residencies. In year one, two residencies in Washington, D.C., were examined; in year two, residencies in Tennessee and Arizona were the subject of study. This sample of programs provided a range of geographic locations, artist-teacher approaches, and student populations, and the consistency of results for teachers and students over the two years was notable.

**Wichmann, T. (1991). Of wilderness and circles: Evaluating a therapeutic model for wilderness adventure programs. *Journal of Experiential Education*, 14(2), 43-48.**

Asocial behaviors were significantly reduced among 36 adjudicated adolescents who participated in a 30-day therapeutic wilderness program focusing on interpersonal problem solving and peer group dynamics. Behavior change was related to instructor experience and expectations and to participant interpersonal problem-solving skills. Contains 19 references.



**Witman, J.P. (1995). Characteristics of adventure programs valued by adolescents in treatment. In Alternatives to Incarceration: Prevention or Treatment. Monograph on Youth in the 1990s, 4.**

This study identified characteristics of adventure programs valued by adolescents in treatment. Subjects included 11 experts in the field of adventure programming and 207 participants in adventure programs at 12 adolescent treatment programs. The experts, through a modified Delphi process, identified valued program characteristics. Program participants showed their agreement with these items through a questionnaire administered at the conclusion of their program involvement. Participants and experts were significantly in agreement regarding valued characteristics. However, participants did appear, in contrast to experts, to value items related to "process" more highly than items related to "content." "Helping/assisting others" was the characteristic most valued by participants. Gender and age were significantly related to perceptions of value for several characteristics. Items perceived as more valuable by males related to leadership, risk, and learning from failure. The item perceived as more valuable by females concerned "trust." Younger participants rated "doing ropes course activities" higher than older participants. The study supports that "process," not just "content," needs to be considered in staff training and program implementation.

**Wolf, S. (1995). Learning to act/acting to learn: Children as actors, critics, and characters in classroom theatre [On-line]. Available: <http://aspin.asu.edu/~rescomp/targeted/wolf.html>.**

According to Shelby Wolf, "The children in this study moved from a perception of drama as a free-for-all to a greater understanding of the bounded and negotiated nature of theatrical interpretation." Wolf's report of ethnography in the classroom shows children learning to make meaning while also learning the disciplines of dramatic expression, characterization, and critical thought. Through the use of many quotes and detailed description, the flavor of a classroom involved in dramatic activity is revealed. The participants, 17 urban third- and fourth-grade remedial readers and their teacher, were observed in a year-long program of creative dramatics called "Classroom Theatre." This program included 10 sessions conducted by a theatre director to bring creative dramatics into the classroom. Wolf describes Classroom Theatre as "theatrical interpretation of selected scenes in published texts." Through Classroom Theatre, the children became actors, critics, and characters, though they initially shared a distaste for reading. Wolf explains how this happened: "As actors, the children were provided with opportunities to shoulder the 'mantle of expertise,' and experience the creative and critical features of a dramatic curriculum. As critics, the children learned to emphasize the value of rules, resources, and bases for common knowledge in dramatic interpretation. As characters, they shifted perspective from self to other through voice, physical action, and connection to other characters." For this study the author collected data throughout an academic year as a participant-observer. She videotaped children's performances for review and analysis, collected student records and journals as

artifacts to show the children's process, and explored the children's' interpretation of character and scene in interviews that were recorded both during the year and after the final performance. The result is a document that uses many examples of children's and adults' voices to create a holistic view of the classroom process.

#### REVIEWS & OTHER RELATED STUDIES

In this section we have grouped all the articles retrieved only from the formal literature that, while related to the goals of this inquiry, did not yield information from which we drew specifically for purposes of conceptual framework or methodology development. In one sense it is a "catch-all" category. However, all references are considered to be useful resources to readers interested in more background related to this field.

**Alter, J. (1995, May). What works: we all know the problems. Here are some solutions -- drawn from grass-roots programs that make a difference [Cover Story]. Newsweek, pp. 18-25.**

Community programs with some level of government funding are helping to cure social ills such as drug abuse, domestic violence and joblessness. Qualities of successful programs include intense intervention and follow-through, character-building, setting high standards and community involvement.

**California Department of the Youth Authority. (1985). Early gang intervention. Proceedings of the Transfer of Knowledge Workshop (pp. 1-40). Sacramento, CA: Author.**

This report on a California workshop that focused on early gang intervention presents concepts of intervention and programs developed by California communities represented at the workshop. The keynote address emphasizes the need for a cooperative approach to early gang intervention that involves schools, families, community organizations, and business and professional groups. Resources for local action should be available at the national and State levels. A paper presented at the workshop reports on a national study of the police handling of youth gangs. The study proposes a comprehensive community gang control program. Major features of such a program are outlined. Program models presented in the workshop consist of community alternatives to gang membership; school-based education that emphasizes normative, law-abiding attitudes and behaviors; services for youth at risk of entering gangs; and an art program for youth. This booklet describes plans for gang-intervention projects developed by representatives of six communities at the workshop. A State team identified three priority areas for intervention: schools, communities, and family. Appended workshop schedule and a list of participants.

**Carter, S. (1994). Interventions: Organizing systems to support competent social behavior in children and youth. Eugene, OR: Western Regional Resource Center.**

This guide describes classroom and school interventions intended to meet the needs of students with emotional/behavioral disabilities and those at risk for developing these disabilities. The first section presents "Classroom Interventions," a compilation of 77 interventions which may be used in regular or self-contained classrooms. A brief description and source of further information are given for each intervention. Among the interventions described are the following: acceptance, active listening, aerobic exercise, anger management, art therapy, assertiveness training, behavior contracts, bibliotherapy, chaining, "Circle of Friends," classroom discipline plans, cooperative learning strategies, differential reinforcement of incompatible behaviors, direct instruction, discipline with dignity, early childhood interventions, functional analysis, home notes, mentoring, play therapy, prereferral intervention, reality therapy, relaxation training, self control curriculum, self-monitoring, social skills training, stress management, time out, and values clarification. The section on school interventions describes the following program interventions: the Boys Town Model, the CHAMPS (Children are Making Progress in School) program, the Commonwealth classroom, the COMP (Classroom Organization and Management Program) approach, the continuum of services for managing student behavior, Hewett's classroom management plan, and the Re-Ed model. Two extensive appendices provide additional information on implementing interventions, including record-keeping forms, examples, and guidelines. (Contains approximately 110 references and recommended readings.)

**Coben, J.H., Weiss, H.B., Mulvey, E.P., & Dearwater, S. (1994). A primer on school violence prevention. Journal of School Health, 64(8), 309-313.**

Violence has reached epidemic proportions in the United States with particularly serious health implications for school-age children and adolescents. Schools that experience the daily threat of potential student violence have their primary mission of education eroded at great cost to students. This article reviews the problem of violence in public schools and summarizes existing knowledge on school violence prevention. Violence prevention programs that use educational, regulatory, technological or combined approaches are reviewed. Recommendations are presented addressing both policy and program needs related to control of violence in public schools. School health professionals should be active participants in violence prevention efforts. A critical need exists to carefully evaluate any planned prevention program so future efforts can be built on methods proven successful.

**Donmoyer, R.E., & Kos, R. (1993). At-risk students: Portraits, policies, programs, and practices. New York: State University Of New York Press.**

This book presents papers that address research methods, policies, and programs that can accommodate the considerable student diversity commonly found among at-risk

students as well as portraits of particular at-risk students. The following papers and their authors are included: "At-Risk Students: Insights from/about Research" (Robert Donmoyer, Raylene Kos); "The Purpose of Portraits: Rethinking the Form and Function of Research on At-Risk Students" (Robert Donmoyer); "Nobody Knows My Life But Me ' The Story of Ben, A Reading Disabled Adolescent" (Raylene Kos); "Ways of Being At Risk: The Case of Billy Charles Barnett" (Thomas Barone); "Ellen, A Deferring Learner" (Karin L. Dahl); "Andy and Libby: At Risk or Undervalued?" (Karen L. Ford); "Karen: An Interaction of Gender Role and Reading Disability" (Raylene Kos); "Something to Keep the Relationship Holding': Victoria, A Pregnant Adolescent" (Kathryn Herr); "Andrew: The Story of a Gifted At-Risk Student" (June Yennie-Donmoyer); "Alston and Everetta: Too Risky for School?" (James T. Sears); "Paul: Differentiating Disorder and Intervention" (John J. Gleason); "Structuring for Idiosyncrasy: Rethinking Policies, Programs, and Practices for At-Risk Students" (Robert Donmoyer); "Placing Children At Risk: Schools Respond to Reading Problems" (Richard L. Allington, Anne McGill-Franzen); "Teacher, Why Am I Failing? I Know the Answers': The Effects of Developmentally Inappropriate Assessment" (Pamela D. Fleege, Rosalind Charlesworth); "A Different Kind of Responsibility': Social and Academic Engagement of General-Track High School Students" (Sandra B. Damico, Jeffrey Roth); "Direction with Discretion: Reading Recovery as an Example of Balancing Top-Down and Bottom-Up Decision Making" (Patricia L. Scharer, Nancy C. Zajano); "In the Shadow of the Excellence Reports: School Restructuring for At-Risk Students" (Andrew Gitlin, et. al.); "Emergent Spanish Literacy in a Whole Language Bilingual Classroom" (Irene Alicia Serna, Sarah Hudelson); "It's Not a Perfect World': Defining Success and Failure at Central Park East Secondary School" (Mark A. Faust); "Creating a Culture of Writers with At-Risk Students" (June Yennie-Donmoyer, Robert Donmoyer); "A Teacher Reflects on His Urban Classroom" (Art Isennagle); and "A Policy Perspective: Overcoming Gridlock Beyond Schools" (Brad Mitchell). Contains an index and over 400 references.

**Duerksen, G.L., & Darrow, A. (1991). Music class for the at-risk: A music therapist's perspective. Music Educators Journal, 78(3), 46-49.**

Urges music educators and music therapists to cooperate in providing motivation for at-risk students through specially planned activities. Identifies means of meeting the risks of (1) lack of self-discipline and motivation; (2) not learning effectively; (3) alcohol and drug abuse; and (4) focus on rudimentary survival skills.

**Ebisutani, K., et al. (1991). The effects of music on reading, oral language, and writing abilities: A review of literature. (ERIC Document Reproduction Service No. ED 333 356)**

Most at-risk students do not know how to read, speak, or write, and those who know how, frequently elect not to. The problem for educators is thus two-fold, motivating the student to become engaged in the literary process and helping the teacher to engender such engagement. Music may be one way of fostering this engagement. A



literature review focused on the effects of music on reading, oral language, and writing abilities of at-risk students with specific aims to identify and describe a coherent body of literature to indicate how music should be used in classrooms to facilitate language skill development. After reviewing three types of articles (theoretical articles, research reports, and essays of practical classroom application), it appears that the theories that justify the use of music in reading and language arts activities are not firmly backed by research. The research itself was inconclusive but did not suggest that music has the potential for affecting reading rate and writing fluency. Further research should examine the critical variables involved in music's effect on students' literary development in order that firm conclusions about its impact on this process can be made. (Thirty-five references are attached.)

**Eisenman, R. (1994, January). Society confronts the hard-core youthful offender (The young desperadoes) [Cover story]. USA Today, pp. 27-28.**

Many juvenile offenders come from dysfunctional families and have been the victims of physical, psychological or sexual abuse. Prevention of juvenile crime includes primary methods before a problem is apparent, secondary methods used with those at risk and tertiary methods to treat offenders.

**Finn, J.D. (1991). How to make the dropout problem go away. Educational Researcher, 20(1), 28-30.**

Reviews four current books on the dropout problem. Two are termed state of the art, but all are limited because the needs of at-risk students are numerous, the programs for them are diverse, and theories of student engagement are not yet well developed.

**George, R.G. (1992). Thirty teaching strategies used by teachers of at-risk students. In Proceedings of Selected Research and Development Presentations at the Convention of the Association for Educational Communications and Technology.**

In 1989-90 Phi Delta Kappa conducted a national survey in approximately 100 communities in North America which involved 100 schools at each of the elementary, junior high, and high school levels. The data collected from the teacher survey were analyzed at Indiana State University. Approximately 9,259 teachers (2,078 elementary, 2,822 junior high, and 4,359 senior high school) reported strategies they regularly used with at-risk students. The questionnaire also collected information necessary to develop a profile of the typical teacher, i.e., white, female, 41 years of age, and holding a bachelor's degree. The average length of teaching experience reported by teachers was 16 years, with 6.5 years at their current school. Teachers were asked to indicate which of the 30 teaching strategies listed on the questionnaire they used and to rank the effectiveness of each strategy. Analyses of the responses indicated that eight strategies received a 75% or higher use at the elementary level, while five strategies received this level of use in the junior and senior high schools. All three school levels reflected 92% or above use of two strategies--notify parents and confer with parents. The eight strategies that appeared

in the top 10 in terms of effectiveness for all three levels--though not necessarily in the same order of importance--were individualized instruction, special teachers, more time on basic skills, smaller classes, emphasize thinking skills, special education, special study skills, and emphasize coping skills. The strategies reported as the least effective included computerized instruction, before school programs, extra homework, restriction from sports, grade retention, elimination of art and music, and saying "leave at age 16." Three tables display the results of the analysis for all 30 strategies at each level.

**Gray, J.A. (Ed.) (1995). Research in dance IV: 1900 - 1990 [On-line]. Available: <http://aspin.asu.edu/~rescomp/compilations/gray.html>.**

The National Dance Association began publishing research anthologies in 1968. The current volume, *Research in Dance IV* presents abstracts of approximately 550 doctoral dissertations. The 118-page volume illustrates the substantial growth in dance research over the past three decades. The volume is intended to make finding information about dance easier for researchers and practitioners. The editor provides instructions for ordering copies of dissertations from UMI, the primary supplier of dissertation documents. Each entry lists author's name, title, degree, advisor, institution, year, number of pages, category, availability, citation in *Dissertation Abstracts International* (the major dissertation database available in libraries), order number, abstract, related category, and author photo. The Education section contains 72 dissertations dating from 1937 to 1990. Entries from 1985 forward include the following: Acer, Charlotte Chase, Ed.D. (1987) *State University of New York, New York: Crime, Curriculum and the Performing Arts: A Challenge for Inner City Schools to Consider/ Integrated Language, Music, Drama and Dance Experiments as Compensatory Curriculum for At-Risk Urban Minorities in Elementary School*, etc. *Research in Dance IV* is a valuable "pathfinder" for the arts education practitioner. Taken together, the abstracts provide an overview of dance research in recent decades. Individually, the entries provide sufficient information for readers to identify dissertations that will help fill their information needs.

**Grunbaum, J.A., & Basen-Engquist, K. (1993). Comparison of health risk behaviors between students in a regular high school and students in an alternative high school. Journal of School Health, 63(10), 421-425.**

Prevalence of selected health risk behaviors of students attending an alternative high school (AHS) designed as a dropout prevention/dropout recovery high school was determined using the Youth Risk Behavior Survey. The survey also was administered to a sample of students attending a regular high school (RHS) in the same school district. A larger percentage of AHS students reported being involved in a physical fight the past year, having smoked at least one cigarette the past month, having drunk at least one drink on five or more occasions the past month, having drunk five or more drinks at least once the past month, having smoke marijuana at least once the past month, having used cocaine at least once the past month, and having ever had sexual intercourse. Results indicate a need for comprehensive

health education/intervention programs to address the needs of youth in alternative school settings.

**Indiana State University. (1967). Upward bound: War on talent waste at Indiana State University [Special issue]. Teachers' College Journal, 38(4).**

The Upward Bound program at Indiana State University is the subject of this special issue. High school students for this precollege program were recruited in metropolitan areas which had active community action programs. The primary aim was to identify and redirect underachieving disadvantaged youth with potential and to encourage them to aspire to a college education. The individual articles in the issue discuss purpose, recruitment, and selection criteria, the theoretical framework, counseling services, and extracurricular activities. The program is described by participating instructors, who taught language arts, mathematics, study skills, perceptual skills, music, art, theater, and physical education. One article reports on some innovations, and another discusses the program during the academic year. There are sections on the administration and evaluation of the program and on its potential effect on education in general. A study of the influence of acting in a play on a student's adjustment is included. The final article urges the development of an urban-oriented education. There is an extensive bibliography.

**Johnson, D.W., & Johnson, R.T. (1995). Why violence prevention programs don't work -- and what does. (Contemporary issues: Violence in schools). Educational Leadership, 52(5), 63-68.**

Most schools have established violence prevention programs in an effort to deal with the increasing level of violence among their students. These programs range from anger management seminars to police patrols in their hallways. Unfortunately, studies show that such programs do not produce long-term changes in violent behavior. Several tips on how to effectively deal with school violence are presented.

**Johnson, R.E., & Barry, N. H. (1993). The arts and the at-risk child: A school and community partnership. School Community Journal, 3(2), 63-70.**

Auburn University College of Education music education program and the college's cooperative extension service are implementing a project addressing the problems of at-risk youth. The program's premise is that children must receive help, encouragement, and support from three societal pillars (parents, school, and community) to lead successful lives. This article describes the program's philosophical orientation, development, and future directions.

**Join Together. (1993). News from Funders Against Substance Abuse [FASA Update], 1(2), 1-44. Boston, MA: Author.**

This bulletin informs communities on how to deal with gang violence. The first news item suggests offering juveniles alternatives to gang activities. Such alternative might include projects in creative art and writing, scholarships which motivate gang members to advance their education, youth centers which provide safe havens from the streets, and using gang members as assistants in rehabilitating their neighborhood. The second item is an interview with gang expert Luis Casanova exploring how foundations can help to combat gang violence. Casanova explains how the Chicago Community Trust, which is funded by Chicago foundations, corporations, and civic groups, has been successful in curbing gang violence. The trust offers educational, athletic, recreational, and job activities to at-risk juveniles. The third item describes the response of Chicago's Logan Square community to persistent rival gang fighting. In a step-by-step program, the Street Intervention Program first gained the trust of the gang members, then opened the doors of the local YMCA to gang members, helped gang members with finding jobs or finishing school, and visited arrested gang members to make peace among the gangs. A selective listing of available grants and foundation moneys is appended.

**Little, S.L. (1995). Research on recreation in correctional settings. Parks and Recreation, 30(2), 20, 22, 24-27.**

The study of recreation in correctional settings has received little attention, and the majority of available research focuses on incarcerated youth. The article examines research on recreation in youth and adult correctional settings and explains the implications for correctional recreation professionals.

**Nelson, J. (1993). Imagine the difference: Building artistic partnerships to save our children. Proceedings of the Activities and Outcomes National Conference. Washington, DC.**

Social service workers and artists from 16 cities attended a conference to share their experiences and hopes for child welfare. The conference opened with a theater performance telling the story of an inner city teenager who dreams of dancing professionally but becomes involved in selling crack; the audience helps to create the story's ending. Participants then worked together to discover bases for unity and to list the philosophical underpinnings of their mutual commitment to child welfare. In this process, participants found that a common language addressing creative work does not exist between social service providers and artists, and the search for clarity was sometimes frustrating. Participants discussed what partnerships between the arts and social services could accomplish with targeted youth including developing in young people the ability to self-evaluate and to express their emotions, helping service providers tap into their own creativity, helping troubled youth perceive their societal importance, sharing resources and training, forming a national network to foster communication among local programs, sponsoring local conferences, and



presenting position papers. The group's consensus was that ways must be found to demonstrate the positive results that creative work can engender, so that partnerships between social service professionals and artists can flourish.

**Palmo, A.J., et al. (1989). Youth at risk: A resource for counselors, teachers and parents. Part 2: Examining the causes. Alexandria, VA: American Association for Counseling and Development. (ERIC Document Reproduction Service No. ED 323 456)**

This document consists of Part 2 of a book of readings on at-risk youth designed to provide information and strategies for counselors, teachers, parents, administrators, social workers, and others who work with youth at risk. Part 2 contains five readings on causal factors related to at-risk behaviors. ""The Harmful Effects of Dysfunctional Family Dynamics"" (Artis Palmo & Linda Palmo) presents information on the effect of family dynamics on the development of at-risk behaviors in youth, therapeutic treatment modalities for dysfunctional families, the use of referral and consultation with families of at-risk children, and the process of assessment with families of at-risk youth. ""Bodily Assault: Physical and Sexual Abuse"" (Robert Rencken) presents the incidence and effects of physical and sexual abuse, the dynamics of the youthful offender, and strategies for intervention. ""Who Cares What I Think?: Problems of Low Self-Esteem"" (Sandra Meggert) examines low self-esteem as a primary cause of at-risk behavior and provides a framework and strategies to aid in creating positive levels of self-esteem. ""When Life Seems Darkest: Adolescent Depression"" (J. Jeffries McWhirter & Benedict McWhirter) addresses the symptoms, causes, and treatment of adolescent depression. ""The Society We Live In: Stress and Coping"" (Art Terry & Sylvia Milliken) provides information related to the stress response mechanism; explores the daily stressors of youth as these relate to biological, developmental, and individual relationships; and provides application and intervention techniques as well as recommendations and suggestions for program implementation.

**Richards, A., & Bocarro, J. (1995). Alternatives to Incarceration: Prevention or Treatment. Monograph on Youth in the 1990s, 4.**

The articles in this collection address various definitions, viewpoints, and treatments for youth at risk and youth offenders. Articles not only examine alternatives to incarceration, but also provide examples of value-forming experiences beneficial to all young people. The articles and authors are: (1) "Introduction" (Anthony Richards); (2) "The Roots of At Risk Behavior" (Brenda Robertson); (3) "Youth At-Risk for Violence and Delinquency: A Metaphor and a Definition" (B. T. McWhirter, J. Jeffries McWhirter); (4) "I'm Okay, You're At Risk: Beyond Ephebiphobia and Toward Research" (Kirk Astroth); (5) "Who Is At Risk: The System or Youth?" (Jason Bocarro); (6) "Partners in Programming: Concordia University Inner City Youth Project" (Lisa Ostiguy, Robert Hopp, Randy Swedburg); (7) "The Black Church and Youth At Risk for Incarceration" (Roger H. Rubin, Andrew Billingsley, Cleopatra Howard Caldwell); (8) "Making the

Connection Between Leisure and At-Risk Youth in Today's Society" (James Calloway); (9) "Under Pressure Program: Using Live Theatre To Investigate Adolescents' Attitudes and Behavior Related to Drug and Alcohol Abuse Education and Prevention" (L. Arthur Safer, Carol Gibb Harding); (10) "Adventure Family Therapy: An Innovative Approach Answering the Question of Lasting Change with Adjudicated Youth?" (Michael A. Gass); (11) "Adolescent Female Offenders: Program Parity Is Essential to Meeting Their Needs" (Ilene R. Bergsmann); and (12) "Characteristics of Adventure Programs Valued by Adolescents in Treatment" (Jeffrey P. Witman).

**Sautter, R.C. (1995). Standing up to violence [Kappan special report]. Phi Delta Kappan, 76(5), 1-11.**

Schools need to develop comprehensive plans for countering school violence. Among others, such plans should focus on training students, teachers and parents about the causes of violence in their schools. These plans should also incorporate programs for dealing with violence-prone delinquents.

**Scripp, L., & Meyaard, J. (1991). Encouraging musical risks for learning success. Music Educators Journal, 78(3), 36-41.**

Identifies areas of knowledge that differ between successful and at-risk students: sense of self-as-learner, level of understanding of problems in subjects, and ability to interact in relationships. Suggests a hands-on project to develop problem-solving abilities and self-confidence. Discusses objectives for a restructured curriculum.

**Shuler, S. (1992). Reaching at-risk students through music education. NASSP Bulletin, 76(544), 30-35.**

Most discussions about at-risk students focus on remedying deficiencies in basic skills, often narrowly defined as English literacy and ability to perform mathematical computations. Omitting appealing subjects from a "streamlined" curriculum will only worsen the situation. Through careful planning, administrators can add the power of music to their repertoire for reducing at-risk behavior. (15 references)

**Shuler, S.C. (1991). Music, at-risk students, and the missing piece. Music Educators Journal, 78(3), 21-29.**

Suggests that music education by its nature is well suited to meeting the special needs of at-risk students. Discusses the role of music in motivating and enabling students to succeed. Defines the causes of failure as inability and lack of desire to learn when at-risk students receive the wrong kind of instruction.

**Timberg, P.C. (1992). Theatre for at-risk students: Some ways to turn drop-out candidates into theatre activists. Teaching Theatre, 4(1), 11-15.**

This collection of 19 papers offers an Australian perspective on behavior management and behavior change of children and youth with emotional and/or behavior problems. Papers are presented in two sections: national and regional perspectives, and programs and strategies for different contexts. Titles and authors include: "An Evaluation of Strategies and Methods for Addressing Problems of Peer Abuse in Schools" (Ken Rigby); "Meeting the Needs of Adolescents with Conduct Disorders" (Robert Conway); "Suspension Support for Children and Youth with Behaviour Problems" (Jean Jenkin); "Behaviour Problems: School Exclusions and School Non-Attendance" (David Evans and John Gardner); "Skillstreaming in Early Childhood" (Wendy Brown and Susanna Richardson); "Stop and Think Learning: Motivating Learning in Social Groups and Individuals" (Lindy Petersen); "Using Non-Aversive Strategies in the Classroom" (Barbara Ryan); "Prolific Partnership: In Praise of Parent Participation" (Nicklin Team); "Pathways for Change" (Maureen Gilbert and Mary McInnes); "RAPT Reviewed: Education in a Wider Context" (RAPT Team); "Out of the Bush, into the Wilderness" (Ray Handley); "Operation Flinders: New Horizons" (Pamela Murray-White); "From Early Intervention to Successful Mainschool Reintegration: The Farm School Experience" (Leigh Deckert); "Responding to Gambits that Children Use To Disrupt Classrooms" (Jerry Olsen); "Solution Focused Interventions in Schools" (Stephen Cornelissen and Sean Rafferty); "Past, Present, Future: Review and Reform Program: The Power of Evidence" (Janice Flaherty); "Boys and Relationships: A Developmental Strategy for Violence Prevention" (David Shores and Jenny Kemich); "Using Art and Craft To Effect Change with Difficult Kids" (Mary Jackson); "Peer Mediation: In a Primary School" (Angela Heuchan and Glenda Young). (Some papers contain references.)

**Ware, C. (1990). Summer options for teenagers [An ARCO book]. Prentice Hall Publishers.**

This guide to more than 1,000 summer programs for teenagers encompasses recreational and academic programs sponsored by colleges, universities, independent schools, foundations, museums, nonprofit organizations, and for-profit businesses. Every program listed accepts students age 13-18; some programs also accept participants older or younger. Ninety-nine percent of the programs are residential. A section titled "The Basics" contains information about age requirements, program location and length, admissions, costs, financial resources, opportunities for students with disabilities, and different program structures (programs abroad, programs on campus, field-based programs, research programs, studio and performing arts, outdoor adventure, sports, volunteer positions and internships, and work opportunities). In the "Quick Reference Tables," programs are grouped by topic and by program structure. Then in-depth descriptions are provided for each program, listed in alphabetical order by the sponsoring organization. The in-depth descriptions cover: program name, location, description, ages, requirements, levels offered, length, dates, class size, housing, cost, financial aid, academic credit, and admissions information. A list of reference books and organizations is included. Indexes provide access for: program names; low-cost, free, and paying programs; and programs accepting students with learning disabilities and with physical disabilities.

Wassef, A., Collins, M.L., Ingham, D., & Mason, G. (1995). Critique of school- and community-based programs (In search of effective programs to address students' emotional distress and behavioral problems, Part 2). Adolescence, 30(120), 757-777.

Part I of this article discussed the dimensions of students' emotional distress and behavioral problems and proposed school programs to address it. This section evaluates the school- and community-based programs advocated in educational, psychological, and psychiatric journals over the past five years. Twenty-nine articles were selected, and the programs classified by location, focus, and format. Their merits and limitations based on their results are discussed. This review found that (1) some programs poorly defined the study populations; (2) emotional distress was not included as a criterion; (3) a strictly behavioral approach or narrow focus on specific populations or issues prevailed. Only four programs used emotional expression and social support; (4) outcome measures focused on specific behaviors with only one study evaluating the emotional outcome; (5) none addressed the students' acceptance of the program; (6) only five measured the outcome beyond the immediate termination of the intervention, and only to a limited degree. While the programs reviewed support the likelihood that such interventions may be helpful, definitive conclusions which can be generalized to average high school students are still lacking. Recommendations for future school-based programs are proposed.

Wilkinson, R.A. (1994). State, local initiatives target at-risk youths (Juveniles: A generation at risk). Corrections Today, 56(7), 92-94.

The increasing level of juvenile crime has become an important concern for many state governments and a wide range of measures are being used to address the problem. In Ohio, government agencies and private groups have begun several prevention and intervention programs aimed at youths between 13 and 25 years old who live in high crime areas, the most at-risk segment of the population. A brief overview of these programs is presented.

Wilson-Brewer, R., et al. (1991). Violence prevention for young adolescents: A survey of the state of the art [Working papers]. Cambridge, MA: Education Development Center, Inc.

This paper presents the results of a survey of 51 violence prevention programs around the country, including detailed case studies of a select sample, reviews of the evaluations of these programs, and recommendations for next steps to be explored during the conference. Part I discusses the survey of violence prevention programs. It describes a survey of state-of-the-art violence prevention programs (N=51). The survey results are discussed in the areas of geographic distribution, founding dates, program goals, funding sources, populations served, program settings, major activities, and program evaluation. Major achievements and major barriers described by the programs are discussed. Part II presents case studies of these violence prevention programs: (1) Boston Conflict Resolution Program; (2) Building



Conflict-Solving Skills; (3) Gang Prevention and Intervention Program; (4) The Paramount Plan: Alternatives to Gang Membership; (5) Project Stress Control School-Based Curriculum; (6) Project Stress Control through Stress Management (SCSM) for Juveniles in Youth Development Centers; (7) Resolving Conflict Creatively Program; (8) Second Step: A Violence Prevention Curriculum; (9) Viewpoints Training Program; (10) Violence Prevention Curriculum Project; and (11) Violence Prevention Project. Part III presents conclusions obtained through the survey questionnaire and follow-up interviews. Appendixes include the survey instrument and additional program descriptions and evaluation information.

**Yaffe, S.H. (1989). Drama as a teaching tool. Educational Leadership, 46(6), 29-32.**

Drama in the classroom means honing thinking skills, increasing comprehension, bringing the written word to life, and fun. And it's effective with general, gifted, and at-risk students from K-12.